

IN THIS ISSUE: { "THE SECRETS OF SVENGALI"—ON SINGERS, TEACHERS AND CRITICS (FIRST OF A SERIES OF EIGHT ARTICLES)  
OVIDE MUSIN'S "MY MEMORIES"—A REVIEW OF HIS BOOK—BY ARTHUR M. ABELL  
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## FREDERIC FRADKIN SUES THE BOSTON SYMPHONY ORCHESTRA FOR \$115,000

**Violinist Starts Two Suits for Alleged Libel and Breach of Contract—Orchestra's Funds in Local Bank Attached—Many Successful Recitals Given—Harvard Glee Club Pleases—Carl Stasny's Death Mourned**

Boston, Mass., April 25, 1930—Fredric Fradkin, the eminent violinist who was recently deposed as concert-master of the Boston Symphony Orchestra, started two suits Saturday, April 24, aggregating \$115,000, against the Boston Symphony Orchestra, Inc. He sues for \$100,000 for alleged libel, said to have been made in a letter sent by the orchestra trustees notifying him of his dismissal from the organization. He also asks \$15,000 for alleged breach of contract to employ him as concert-master. Writs have been served and recorded in the Suffolk registry of deeds. The filing of the suit and the plaintiff's declaration will be made at the May term of the Suffolk Superior Court. Mr. Fradkin, through his attorney, Arthur Berenson, has attached funds of the orchestra in a Boston bank.

**DAI BUELL WINS SUCCESS IN ANNUAL BOSTON RECITAL**

Dai Buell, the charming pianist, fresh from recent successes in the West and in New York, presented a novel program at her annual Boston recital on Thursday afternoon, April 22, in Jordan Hall. It opened with nine of Bach's "Goldberg Variations," not as interesting musically as historically; proceeded to a tuneful "Sicilienne" arranged by Henseler from Bach's second sonata for piano and flute, transcriptions by MacDowell of a minuet and a march, also from Bach, and an arrangement by William H. Humiston of the beautiful largo from Bach's fifth sonata for violin and piano; continued with Chopin's polonaise in C sharp minor, the intermezzo and finale from Schumann's "Viennese Carnival," and concluded with a group which comprised three pieces by Grieg, four interesting numbers by MacDowell, coming to a brilliant close with MacDowell's arrangement of Alkan's "Perpetual Motion."

Miss Buell's difficult and unhackneyed program served to disclose anew the qualities which make her a truly individual pianist—notably the animation and musical understanding which always stamp her work. To her adequate technical equipment and good musicianship Miss Buell adds beauty of tone and a charming presence. A large audience applauded the pianist with enthusiasm.

**LYDIA LIPKOWSKA RECEIVES WARM WELCOME.**

Lydia Lipkowska, pleasantly remembered as a leading soprano of the original Boston Opera Company, revealed her present abilities in a concert Sunday evening, April 18, in Symphony Hall. Mme. Lipkowska's confidence in her vocal powers is evidently boundless, for her list of songs was unusually exacting, including as it did the beautiful and melancholy "Ah Non Credea" from Bellini's "Sonambula," the excessively ornate air, "Bel Raggio," from Rossini's "Semiramide," and the "Bell Song" from "Lakme." However, she merits rich praise for the splendid manner in which these difficult airs were sung. Her coloratura is unusually brilliant, even to the high F of Semiramide's air, and her voice has an extremely lovely quality in lyrical passages, as in the exquisite andante of Bellini's aria. The singer's other numbers included a Russian group by Rimsky-Korsakoff, Tchaikowsky, Alabieff and Glinka, in which she was particularly effective; French pieces by Lemaire, Massenet and Contron; Italian airs by Pergolesi and Cherubini—the latter's "Ave Maria" sung with violin obligato; and songs by Kennedy, Buzzi-Peccia, Saar and Howard White. Mme. Lipkowska's personality was as charming as of old, and she received a very warm welcome. The singer was assisted by Antoinette Matzoff, a splendid pianist and an excellent accompanist, and by Jacques Hoffman, assistant concert-master of the Boston Symphony Orchestra, who disclosed his familiar abilities in pieces by Saint-Saëns, Sarasate and MacDowell.

**EVA GAUTHIER WITH THE CECILIA**

The Cecilia Society, assisted by Eva Gauthier, gave a concert April 22 in Jordan Hall. The choir of the society, under Ernest Mitchell's leadership, was heard in a number of part-songs, and gave fine performances of Burleigh's "Deep River," an ingeniously written "Chariot Jubilee" by P. Nathaniel Dett, and Eric de Lamarter's "The Devil's Awa."

But the memorable feature of the concert was the singing of Mme. Gauthier, who has already become a great

favorite in Boston, this being her third highly successful appearance in this city in less than two months, if memory does not fail. The fascinating singer was heard in songs by F  vrier, Grovlez, Rabaud, Moreau, Piern  , the lamented Griff  s, and Winter Wattes. Mme. Gauthier's penetrating and sympathetic understanding of the poetry in her music gives her high rank indeed among versatile singers. Her interpretations of French songs indicate subconscious agreement with the opinion of G. Jean-Aubry ("French Music of Today") to the effect that modern Gallic music is marked by the outstanding characteristics of mind and temperament of the French people—clarity, irony, grace, elegance, charm, "the fear of emphasis in expression, the avoidance of all that is redundant, knowledge without the desire to display it, a horror of pedantry, a taste for pleasantry and wit." Mme. Gauthier prefaced her singing of Griff  s' songs with an unostentatious though eloquent tribute to the memory of that composer.

**E. ROBERT SCHMITZ PLEASES**

E. Robert Schmitz, pianist, gave his first recital here Thursday afternoon, April 15, in Jordan Hall. His program (Continued on page 46.)

## METROPOLITAN OPERA CLOSES SEASON IN A BLAZE OF GLORY

**Famous Broadway Building Crowded as Curtain Drops for Last Time This Season—Enthusiasm Knows No Bounds—An All-American "Faust" a Feature—"Oberon" Winds Up Successful Year—Company Leaves for Atlanta**

Monday evening saw an all-American "Faust" at the Metropolitan, probably the first under the Gatti regime. Miss Farrar was not exactly a new Marguerite, as she has been singing the role there since time immemorial—meaning nothing disrespectful; but Harrold was new to the role of Faust and Mary Ellis—unless memory serves wrongly—to that of Siebel, while Chalmers as Valentine, Whitehill as Mephistofeles, and Kathleen Howard as Martha sang roles that they do not often appear in at the big house. Vocal honors of the evening undoubtedly went to Harrold, voice and sang the cavatina particularly well. Whitehill, too, was in excellent voice and his dramatic portrayal of the devil made one long to hear him oftener in the role. Chalmers was a thoroughly satisfactory Valentine, doing his best singing in the death scene. Unfortunately the ladies did not give so good an account of themselves. About Miss Farrar there is nothing new to be said. She was Miss Farrar and sang Miss Farrar's Marguerite. Miss Ellis was quite miscast as Siebel. She has neither sufficient voice nor stature for the role. Why she should be selected when there are three or four other Americans who can do it better is one of the Metropolitan puzzles. Miss Howard as Martha is guilty of her usual exaggerations in the acting of the part. Wolf's reading of the old score put new life into it, as usual. All in all, a very satisfactory "Faust." The men measured fully up to any foreign cast the Metropolitan gives the work, and any other little shortcomings were solely the fault of whoever cast the opera.

**"PARSIFAL," APRIL 21 (MATINEE).**

"Parsifal" was given its last presentation of the season at a special matinee on Wednesday afternoon, April 21, with the leading roles filled as usual by Margaret Matzenauer as Kundry, Orville Harrold as Parsifal, Clarence Whitehill as Amfortas, Leon Rothier as Gurnemanz and Adamo Didur as Klingsor.

The performance on this occasion was conceded by many to have been the best of the six given this season. Mme. Matzenauer made a superb Kundry, a role which is particularly well suited to her both vocally and histrionically. Orville Harrold again revealed his commendable art, as did Messrs. Whitehill, Rothier and Didur. Artur Bodanzky, who conducted, led his forces skillfully.

**"MARTHA," APRIL 21 (EVENING).**

The final performance of "Martha" for this season was given before a capacity house on Wednesday evening, April 21. The cast was the same as before; Enrico Caruso as Lionel, Maria Barrientos as Lady Harriet, Flora Perini as Nancy, Giuseppe De Luca as Plunkett, etc. Papi conducted.

The four principal singers were in especially good voice and spirits, and the performance as usual aroused genuine admiration. Caruso was in his glory and the audience accorded him a hearty reception.

**"AIDA," APRIL 22.**

Claudia Muzio's farewell was a brilliant occasion and after she had sung with especial elan and effect she was subjected to a veritable cataclysm of applause, volleys of cheers, and showers of floral offerings, hurled by the audience.

Geraldine Farrar was one of the tossers of fragrant compliments. Martinelli's Radames was a thrilling presentation and stirred his hearers immeasurably. Julia Claussen gave a splendidly virile, intelligent, and generally fascinating portrayal of the Amneris role. Her voice never sounded better and was employed with impressive art. Amato gave his usual intense and convincing Amonasro, and Mardones was a Ramfis who made the most of every vocal and histrionic opportunity. Roberto Moranzoni's baton seemed filled with magnetism and temperamental drive. He is a superb operatic generalissimo.

**"LA JUIVE," APRIL 23.**

On Friday evening, April 23, the Metropolitan Opera House was quite besieged by an anxious crowd of Caruso's admirers for it was the famous tenor's farewell performance of the season. Every possible space in the huge house was occupied and yet there were just as many more disappointed people outside of the theater, who could not

(Continued on page 45.)



**JAN KUBELIK.**

*The Czech-Slovak violinist. No artist ever made a more instantaneous or sensational success in America than Kubelik on his concert tours before the war and in the joint appearances with Melba. His return after his enforced absence of several years is being looked forward to with great interest, and the mere announcement of his coming has brought a long list of bookings. Kubelik will bring with him as accompanist and assisting artist the well known French pianist, Pierre Augieras.*

## Tetrazzini Sues the Oratorio Society

Luisa Tetrazzini, in consequence of the cancellation by Walter Damrosch, when she failed to appear for rehearsal, of her engagement to sing at the final concert of the Oratorio Society's recent music festival, has brought suit against that organization for \$4,000, claiming breach of contract. The Musical Courier announced at the time that she intended to sue, but suit was only entered in the Supreme Court of New York on last Thursday. It will be remembered that Tetrazzini was replaced by Mme. Schumann-Heink, although the former was present at the concert and listened to the entire program.

## John McCormack Adopts Nephew

John McCormack, the Irish tenor, has adopted his nephew, Kevin Foley, with the sanction of Surrogate Cohan. The boy will hereafter be called Kevin Foley McCormack. The baby's parents lost their lives on the Irish Mail steamship Leister, which was torpedoed during the war.

# The Secrets of Svengali

ON SINGING, SINGERS, TEACHERS AND CRITICS

(Copyrighted, 1920, by the Musical Courier Co.)

[This article is the first of a series of eight, one of which will be printed each consecutive week in the Musical Courier. In them a teacher of extensive experience presents the conclusions formed after many years' work, writing in plain, straightforward language in strong contrast to the technical obscurities too often employed in works on vocalism.—Editor's Note.]

YOU don't think I exist.

You don't think I ever really existed.

You believe me a creation of my poor friend Du Maurier, and anyhow he had me killed off half a century ago at Trilby's first London appearance.

Yet here I am today.

"And Trilby?" I hear you ask. Well, there was a Trilby just as there is a Svengali—only she never sang.

The people with the greatest voices do not always sing. I have heard quality in voices, yelling or laughing, that surpassed any I have ever heard in musical celebrities. Yes, quality and quantity, too. Poor Du Maurier had more than a love for singing—he had an imagination for it.

Trilby is possible. If I ever find a face, throat, lungs like hers combined with a musical ear and some emotion, I'll make a real Trilby.

How will I make her?

Ha, ha, ha! My flageolet—ha, ha! The little pipe with which I taught Gheko to play and Trilby to sing! It went well in the book. I almost can imagine doing it.

But really to teach one to sing—ah, that is a different matter.

And here in this balmy French garden, in this southern town near the sea, while everyone is talking war, war, war, and the whistles of the women who sell papers on the streets bring the few idlers and dreamers back from their reveling and the moment of joy that only oblivion can bring—on this day, when everyone is waiting for news of the result of the new offensive and the papers are eagerly snatched from the hobbling old women's hands, I'm going to tell all my secrets and you will see Svengali really lives! I am going to tell all my secrets—how I should teach Trilby—how I shall teach you.

"Io parlo per ver dire, non per odio d'altrui ne per disprezzo."

Petrarca.

## BEL CANTO.

Bel canto! That's what we are after.

Nothing in art or nature is so beautiful!

Bel canto—that continuous sound—the same quality, held loosely, capable of infinite modulation, never changing or ceasing as the singer goes from note to note or from syllable to syllable.

Bel canto—"the lost art," you say? No, we have heard it in our day. A few singers even now living sing an exquisite bel canto; for example, Battistini, the master in the twilight of his glory, and Galli-Curci, just reaching her hey-day.

Of all arts "bel canto" is the most sublime and the most easily appreciated. It requires no study or training to be capable of understanding bel canto. If the melody is lovely and the singer has feeling, bel canto will bring tears to the eyes of the greatest or the most humble. It is all a question of how much emotion the listener has—how rich his soul is. Bel canto is as easily understood as spring flowers, majestic mountains, or the sea.

In the ages when bel canto flourished, the composers wrote with it in view. Therefore, without it, the proper rendition of the music of the old masters and such later men as Bellini, Donizetti, Flotow and the early Verdi is impossible.

We all agree that to sing, one must sing.

Bel canto is necessary.

How is it to be had?

As it is the highest attainment of vocal art, we will have to go to the beginning and first consider **TONE PRODUCTION**.

Oh, don't be frightened! This book is going to be no work on physiology, and I'm not going to use terms a child couldn't understand. I don't intend these pages to enrich scientific literature. I want singers to read them and profit thereby.

How should I teach Trilby to sing if she had the body, face, nose, teeth and lungs that Du Maurier gave her, an ordinarily good ear, aptitude—not unusual—but an aptitude for music?

Let me hypnotize you, readers—and myself—

Trilby enters the studio. I look at her. She looks at me. Not into the whites of my eyes, for they are not discernible. No, no, no! My eyes look away. I talk to her of something light and gay, not of singing. Singing is too serious for Trilby just then. I tell her I'm going to let her try to sing, but not to care about the first attempts. They're sure not to be up to much, for we must learn.

Let us hypnotize ourselves even into thinking that I cannot tell what Trilby's voice would be like, for I don't

get any timbre as she talks to me! She is so frightened I can only about catch what she says.

I strike a simple do-mi-sol-mi, do-mi-sol-mi-do rather quickly, and I bang it out loudly on the piano to give her confidence. I take these notes beginning on the low D of her voice, D-F sharp, A-F sharp, D, etc., two or three times, always in a rather lively fashion.

Now just sing as loudly and deeply as possible but with utter relaxation of the lips; that is the first step toward tone placement. Let the jaw drop, Trilby, as if you were asleep with your mouth open. Keep thinking of "relaxing the lips," and sing as loudly and deeply as possible so that we can hear your voice. Perhaps you, yourself, will hear it for the first time.

Sing Ah—only Ah (Italian a)!

It is the most natural vowel, and no school of singing has any relationship with the old Italian school if it teaches anything else.

The two words the child first says are Ma, Ma, and Pa, Pa. It is the same in English, French or Italian.

Children running and screaming will always use "ah," to yell by, and what wonderful tones we often hear from their happy little throats.

Now for the teachers, "voice builders," voice specialists, etc., who try to teach with ees and oos—especially before a voice is brought out; they're in a class with those who try to make you sing a long, sustained tone to begin with.

A long, sustained tone is too difficult. One must sing medium fast scales first. If we begin with the long, sustained tone the young singer is sure to hold the voice in his throat, as priests do when they chant, or if he lets go, a tremolo will develop to a certainty. Either a throaty, stiff tone or a tremolo will result from practising the single sustained tone.

So I should go on up and down the scale with Trilby. I shouldn't have to tell her much about her position as I see her before me, as you remember how Du Maurier drew her. Her head was set on her body just right. Du Maurier knew that without that straight neck—straight up the back—such a voice would be impossible. Ah, he knew a great deal about singing, poor Du Maurier—and how he loved it!

So we don't have to tell Trilby to keep her chin in—nor the breath a little high in the body as she ascends the scale, her natural position does that for her. Then we stop and rest.

This rest is absolutely necessary to develop the voice, and by developing I do not mean just making it louder—I mean keeping it rich, mellow, velvety.

We then give her the first, second, third, fourth, fifth, fourth, third, second, first of the scale twice in a breath,

VOICE AND PIANO

PIANO



Continuing up by semitones.

progressing by semitones from the beginning—not the extreme of her lower voice up as high as she can comfortably go.

Then another rest.

Now we'll take exercise number one again. Keep the lips relaxed and sing as loudly and freely as possible; and this time as we approach the notes that are a little difficult for her, in the higher register, we tell her simply to open the mouth a little more for them, loosely and freely, still keeping the thought on the utter relaxation of the lips.

We must be sure the head is not thrown forward as the mouth opens more, and the opening must be done with all possible relaxation.

During a half hour these exercises are repeated with rests between each one.

Then Trilby goes home with instructions to go through these same exercises a half hour twice daily, at least two hours after eating, to come to me three times a week and one day each week to rest the voice completely and not to sing at all.

I should insist on Trilby learning a little general music; she should play the piano a bit, etc., and she should study Italian. No, I don't mean Italian is necessary for everyone who wants to sing English or some other tongue, but we're making a Trilby now, and what really great singer hasn't known Italian?

AFTER A FEW WEEKS.

A few weeks pass.

Trilby sings her thirds and fifths. The voice gets deeper and deeper. The strain comes more and more off the throat, for the relaxed lips relax the entire throat. And the quality gets richer and more plentiful. One can almost hear it develop from day to day. Other exercises are added; the scale and one note over, twice in a breath, carelessly and freely, always on the vowel ah, beginning in the lower part of the voice and advancing by semitones until the limits of the upper voice are reached. Then the attack and down the arpeggio—do, sol, mi, do—the upper note not sustained very long at first. This exercise is not given as the others by semitones along the whole compass of the voice, because the attack is fatiguing—one arpeggio in the lower voice, one in the center and one taking a fairly high note. Trilby must be told that in attacks, especially in the higher register, the mouth must be well open with the lips relaxed before

VOICE AND PIANO



the note is struck, and loosely and gently the mouth must continue to open and the lips continue to relax during the whole duration of the note.

This of itself will throw all the responsibility, as it were, on the diaphragm, which will begin to do the work automatically.

You must remember that Trilby has a splendid physique; she has a fine body, upright and strong; her chest and lungs were as Du Maurier said, "of leather;" otherwise I should have had many things to say to her on position, development by gymnastics of certain muscles of the stomach, chest and neck, and general exercises for the whole body.

The "setting up exercises" as practised in the American army cannot help but do good to any singer, and to those with weak bodies, scrawny necks, flat chests, bad carriage, etc., they are of first importance.

Old Giovanni Sbriglia had one exercise that did more to give one a singer's thorax than anything I know of. I shall describe it in a later chapter.

To teach Trilby bel canto . . .

Well, we'll say she has been singing her scales three or four months. The resonance has grown all over the voice and the high notes have been acquired, not all, but still very far up into the head register. We have shown her how to open up loosely the nose in the back (as I say, instead of "raising the palate"). This, with the soft relaxed throat, the abandoned lips and the breath held high in the body, has sent the voice buzzing into the head, and that pure, round, non-throaty, clear head quality is there in abundance. The

"GET THE WORDS IN THE VOICE."

That phrase is a plagiarism, but I do not claim to have discovered a new method of tone production. I only put together all I have learned in practice, in listening to the greatest singers, and in conversation with the really profound, capable teachers, for I have known almost all the celebrated masters of our time.

For the rudiments of singing, making one note like another, sonorous and pure, there was no one like old Juliani. He could not often get the real brilliant upper voice. He didn't know the trick of holding the breath as high as possible and then singing lightly, but very few know that; we'll come to it again.

No, Juliani didn't know that, but he invented the expression, "Put the words in the voice, not the voice in the words," and that is bel canto when we can do it.

More voices have been ruined by the stiff, exaggerated use of the lips in pronouncing than in any other way. The lips must remain supple and abandoned, no matter what word is being sung and no matter what the language.

SHE STUDIES ITALIAN.

During these months, Trilby, who is to become a real singer and make the great career, has been studying Italian. The study of the Italian language is a short cut to being a good singer of any kind. Lilli Lehman, Jean De Reszke, Edouard De Reszke, Nordica, to mention some of the greatest interpreters of Wagner's music of our time, all learned Italian bel canto first, and that is why they could deliver Wagner's dramatic passages with such breadth and "musical" diction. You got all the words, (Continued on page 53)

VOICE AND PIANO PIANO



Continuing up by semitones.





# Ovide Musin's "My Memories"

A REVIEW OF HIS BOOK

By Arthur M. Abell

**M**USICIANS in general and violinists in particular the world over will be interested in a work by Ovide Musin entitled "My Memories" which has just left the press. It is a book of travel, adventure and artistic experiences covering a period of half a century, including two tours around the world. It constitutes a valuable contribution to contemporaneous musical literature; and because of the wealth of unique experiences of the author during his many wanderings it will prove entertaining reading to the general public as well as musicians.

## MUSICIAN'S WORLD TOURS.

No other living violinist has visited so many distant lands nor has any other had such interesting and unusual experiences as Musin. His tours have taken him all over Europe, Great Britain and Ireland, the United States and Canada, Mexico, the Sandwich Islands, Australia, New Zealand, Java, China, Japan and the Philippines. The celebrated Belgian violinist has been able in very truth a globe trotter and is quite unique among fiddlers in this respect. And in his book he gives fascinating glimpses of all the far away countries he has visited describing their natural scenic beauties, their picturesque peoples, their social custom, their manner of living, and their attitude toward music.

## ARTISTS WITH WHOM MUSIN HAS APPEARED.

The list of celebrities with whom Musin has been associated in concert is a long one and includes such names as, Adelina Patti, Lilli Lehmann, Christine Nilsson, Minnie Hauck, Teresa Tietjens, C. Saint-Saëns, Mme. Trebelli, Leopold Damrosch, Theodore Thomas, Hans Von Bülow, Hans Richter, Pablo De Sarasate, Annette Essipoff, Leopold Godowsky, Etelka Gerster, Clara Louise Kellogg, Emma Thursby, Sybil Sanderson, and many others.

Saint-Saëns and Musin have been great friends for more than forty years. Musin organized five Saint-Saëns concerts in London in 1878. It was about this time that the famous composer wrote his concerto in A major which is dedicated to Musin. Musin tells in his book of the circumstance which led up to it.

## SAINT-SAËNS COMPOSES CONCERTO FOR MUSIN.

Saint-Saëns was in London at the time and was confined to his room with an injured leg. "One day," writes Musin, "as Saint-Saëns' Paris publisher, Durand, and I were sitting beside him, Durand said: 'My dear Saint-Saëns, you ought to write a concerto for Musin!' Saint-Saëns seemed taken with the idea, and sending for materials he set to work at once, his injured leg propped up in a chair. Under these trying conditions Saint-Saëns composed and scored his 'Concertstück' in less than a week. The work is noble, full of inspiration and very brilliant. Durand published it and Saint-Saëns dedicated it to me. I have never heard it played by another, but it should be in the repertory of every violinist."

Musin is mistaken in thinking it has not been played by others. I heard it several times in Berlin; I recall particularly two admirable performances of it—one by Albert Gelo and the other by Theodore Spiering. Ysaye values it highly and he always had his pupils study it.

## MUSIN HEARS VIEUXTEMPS PLAY.

Fifty-five years ago, in 1865, Musin heard Vieuxtemps play at a grand concert given at the Liège Opera House under the management of the impresario Ullmann. Musin himself was one of the second violins. It was announced as the "Concert of Ten Celebrities" and the participating artists included Vieuxtemps; Bottesini, the great double bass virtuoso; Carlotta Patti (sister of Adelina); Mme. Alboni, the famous contralto; Jael, the pianist; Mae Cabel, soprano; Erardi, baritone; Jacquart, cellist, and Leon, flutist. What a galaxy of stars to go out on tour! Imagine a manager undertaking such a task in these days!

## WIENIAWSKI HEARS MUSIN.

In 1871, Musin, aged seventeen, was appointed concertmaster of the Ostend Kur Orchestra. He frequently was heard in solos and on one occasion played Wieniawski's "Airs Russes." After the concert Singelee, the conductor of the orchestra, said to him: "Musin, here is someone whom you will be glad to meet. Let me present you to Henri Wieniawski."

"Imagine my state of mind," writes Musin. "I had not known of his presence before I played his beautiful work, or I would surely have been nervous; but the great violinist complimented me on my playing of his composition and took me with him to his hotel. There was a long table in the middle of his large room and arm in arm we walked around it talking music and violin for hours."

## TRIO HUMORISTIQUE.

The accompanying photograph entitled "Trio Humoristique" is interesting because it shows the reader how Musin and Ysaye looked in the early seventies. It was taken at Ostend in 1871. Léonard had written a piece for three violins with orchestral accompaniment. It depicted in tones a stormy scene, a maiden, her lover and her irate father. Ysaye played the part of the maiden, Guidé that of the lover and Musin that of the father. The three young artists, who had studied together at the Liège Conservatory, played it several times at Ostend with great success. The photograph was taken after one of those performances, forty-nine years ago.

**The Famous Belgian Violinist's World Tours—Artists with Whom He Has Appeared—How Saint-Saëns Happened to Write a Concerto for Him—Hears Vieuxtemps Play—Wieniawski Attends His Concert—His Experience with Thomson as Street Fiddler—His Discovery of Godowsky—Hears Première of "Carmen"—An Evening with Ole Bull—Musin as a Virtuoso—His Meeting with Brahms and Other Celebrities**

## MUSIN AND THOMSON AS STREET FIDDLERS.

Musin tells of numerous pranks of his youth. Space forbids mention of them all, but one will be of particular interest to violinists. During the summer of 1870, he and César Thomson were both playing in the Ostend Orchestra. One day they hit upon the brilliant idea of dressing up like tramps and playing about the streets of Dover (England.) The engineer of the boat plying between Ostend and Dover was a good friend of theirs, and gave them free passage over and back. They expected, besides having a lark, to reap a goodly harvest of shillings, but they were doomed to disappointment. The people of the old English port did not realize at all that they were listening to two young geniuses and treated them as if they were the lowest type of professional street musicians.



## THREE NOTABLE VIOLINISTS.

Left to right: Ovide Musin, Eugene Ysaye and Arthur Guidé, three young Belgian violinists who were together in the Kuroral Orchestra at Ostend in 1871. Musin being concertmaster. These three soon fame by their rendition of a "Trio Humoristique," composed by Léonard, the violin virtuoso, a comic musical dialogue in which the part played by Ysaye represented the fair young maiden, Guidé's part that of the lover, while Musin was the irate father. It is remarkable that three such distinguished violinists as Musin, Ysaye and César Thomson—all still alive and active—should have been fellow students at the Liège Conservatory.

The passersby in the streets did not even stop to listen to them, and when they entered a bar room and began to play a duet the bartender bawled at them "no music here. Gow auwai! gow auwai!"

"What a blow to our vision of an entranced populace pouring guineas, shillings and sixpences into the cap held out by Thomson. Our joke was most decidedly a boomerang which hit us in a very tender spot—our artistic armour proper. Thoroughly disgusted as to the artistic discernment of the British (when taken unaware) we went back to the boat."

## MUSIN DISCOVERS GODOWSKY.

In 1882 Musin made a tour of Russia. At Vilna a twelve year old pianist was presented to him. Musin at once recognized in the boy a budding genius and two

years later engaged him to travel with him as pianist of his concert company during his first tour of the United States. This prodigy who was destined to become one of the greatest pianists of the world, was none other than Leopold Godowsky.

Musin travelled for several seasons with Mme. Trebelli, the contralto, the two artists scoring great successes particularly on a Scandinavian tour.

One of the accompanying photographs shows Musin, Mme. Trebelli and her daughter. It was taken in the early eighties.

## MUSIN HEARS "CARMEN" PREMIERE.

While the rehearsals for the first rendition of "Carmen" were in progress at the Opera Comique at Paris in 1875, Musin was staying in the French Capital. He became acquainted with Bizet and was invited by the composer to attend the rehearsals in his company. Bizet used to direct the proceedings from a corner of the balcony. Musin's story of the premiere and its notorious fiasco is illuminating and reveals the disgraceful affair in a new light. Musin says: "The orchestra was perfect, the chorus well trained and nothing had been neglected to make the opera one of the greatest successes of the Opera Comique with the probability of at least one hundred performances." It was not the music, it seems, but the libretti that caused the fiasco. The audience at the premiere was of the bourgeois class and it declared the subject indecent. Fancy this in Paris of all towns! This kept whole families away and the receipts dwindled so that the work had to be withdrawn from the boards.

Among the auditors at the first performance was Minnie Hauck, who later became so famous in the title role. She foresaw the future success of "Carmen," and recognized the possibilities of the chief role. She appeared in the opera at Brussels not long after the Paris failure, creating a furore, and from that performance dates the vogue of the work.

## AN EVENING WITH OLE BULL.

A chapter was devoted to Ole Bull in the manuscript of Musin's book, but the proofs got lost, so it had to be omitted. Musin, however, has often told me of his meeting with the great Norwegian violinist, hence an account of it here will be quite apropos. It was in Paris, 1875, at the home of Léonard. The Norseman's genial personality and his great virtuosity made a strong impression on the young Belgian. "He had the most wonderful scales I ever heard," declared Musin to me, "they were so clear, even and brilliant. Léonard himself said that he had never heard such scales. When he took up his violin the first thing he did was to run the simple three octave scale in D major. He played it with lightning-like rapidity, but it was like a string of pearls."

In public Ole Bull played chiefly his own compositions in which he made a profound impression on the masses. As an ensemble player he was a good deal of a joke. To quote Musin again: "We played Mozart's quartet in D minor, Ole Bull playing first violin, Léonard second, myself viola, and Adolph Fischer, cello. Ole Bull's tempi were very erratic and had we others not known the quartet from memory the performance would have been terrible. We jumped along after the old boy as best we could. He was a poetical interpreter but the traditions were unknown to him." The accompanying photograph of Ole Bull giving a lesson to Miss Doremus is especially interesting as it is the only one in existence showing the illustrious Norseman as a teacher. Musin has had it in his possession for more than forty years.

## MUSIN AS A VIRTUOSO.

Musin made his public debut as soloist and ensemble player at the Salle d'Emulation in Liège in 1870. To the younger generation of concertgoers his name is merely a tradition, as he made his last tour of this country more than a quarter of a century ago; but to the older generation his name brings back memories of some remarkable violin playing. I well recall the furore he created here in the eighties. I heard him for the last time in public in Liège in 1870, after his return from his last tour of Australia. It was at the same Salle d'Emulation, where he had made his debut twenty-seven years before. He was then forty-three years old and at the zenith of his power. He played with a great deal of warmth and élan, with a brilliant technic, and a beautiful tone. His interpretations were noble, spontaneous and individual. One thing he had in a degree which I have never heard from any other violinist—his staccato. I have heard him play a rapid long run staccato, down bow, as fast as the best of violinists could play it. Then he would repeat it with two staccato strokes to each note, and then again with three strokes, keeping up meanwhile the same tempo. I have never known any other artist that could do it. Musin had a staccato of incredible speed and clearness. He always claimed—I have often talked with him about it—that any one could acquire it, but I think it was a special gift with him.

## MUSIN AND BRAHMS.

In 1880 he played the Beethoven concerto with the philharmonic orchestra at Vienna, Hans Richter conducting. Brahms was in the audience. In the Danube city he also met Carl Goldmark, Miska Hauser, and, above all, Brahms. Musin was the first to play Brahms' chamber (Continued on page 10)

## Paris Just "Marking Time," and Patiently Waiting for New Talent to Come

Orchestras Present Good Programs—Grassi's Siamese Songs Create Unusual Interest—Martyred Composers Honored—Edith Mason Scores Triumph—Recital and Concert Notes

Paris, April 3, 1920.—The Paris orchestras are very busy. Music from "Parsifal" was played by the Colonne Orchestra on Good Friday, and also at the Trocadero, by an orchestra conducted by George Rabani, while the music was "interpreted" by Isadora Duncan. Then again at the Concerts Colonne the Beethoven first symphony and his mass in D major were given with a chorus of about two hundred; several scenes from Gluck's "Orpheus," a concerto for oboe, clarinet, horn and bassoon by Mozart, the "Afternoon of a Faun," Debussy—all splendidly interpreted—the Hungarian March, Berlioz, less so. The Lamoureux Orchestra gave a Beethoven-Wagner festival including the "Heroic" symphony and parts of "Tannhäuser" and "Götterdämmerung," except for the Beethoven a very uneven performance. On Good Friday also Busoni was heard again with the Conservatoire Orchestra the program including the Mendelssohn concerto in A minor, two Legends of Liszt, the C minor symphony of Beethoven, and the "Tannhäuser" overture. (Plenty of Wagner this week!) Busoni's success here has been tremendous. So far as I can learn, his appearance here has been the event of the season. His own compositions have not proved successful except in the measure that was accorded to him for his playing of them, but his tremendous virtuosity, his power and force, have won him many admirers. He is the man of the hour.

### A SIAMESE CONTRAPUNTALIST.

The critic cannot, unfortunately, cover everything when everything comes at the same hour. Thus it is that I missed what proved to be an event of some importance at the recent Pasdeloup concert—the first rendition of a set of Siamese songs by Grassi, who, I understand, has lived in that distant oriental land. These five songs were sung by Germaine Lubin of the opera and made a deep impression. The composer is heralded as a man of more than usual talent and is said to possess remarkable ability as a contrapuntalist, weaving an intricate pattern upon strange harmonies suggestive of the East.

The balance of this excellent program was made up of "The Easter Overture," Rimsky-Korsakoff; concerto in C for piano and orchestra, Beethoven, played by Henry Schidenhelm; "Habanera," Louis Aubert; Swedish rhapsody, Jeisler, and the wedding march from "Lohengrin."

Mr. Schidenhelm is an excellent pianist and composer and his playing of the concerto was heartily received. The "Habanera" of Louis Aubert was played not long ago by the Damrosch Orchestra in New York and should soon become a universal favorite. As for the "Lohengrin" march—we have heard it before.

Beethoven's ninth symphony was given on March 28 at the Trocadero by l'Ecole de Chant Choral and l'Orchestre de Paris under the direction of Francis Casadesus and Georges de Lausnay. The program also included "Les Trois Sorcieres," Leo Sachs; "Berceau," Charles Morac, and "Apotheose," Francis Casadesus.

### MARTYRED COMPOSERS.

Honor was done, as was befitting during Holy Week, to three composers who recently passed on: Lili Boulanger, Enrico Granados and Alberic Magnard, the last two victims of German methods of warfare. (Magnard, who lived in the country north of Paris, stood on his front porch and forbade the Germans to enter until he was shot down.)

None of these three may be properly called great or inspired composers, and in spite of the praise meted out, especially to Magnard, by Gaston Carraud in a brilliant address, one can only see them at their real worth. Miss Boulanger left only a very small volume of work behind her; Granados had a talent that was slight and unpretending and the generous effort now being made to draw him out cannot, alas, change the fact that his compositions are

of small importance. Magnard is not so easily dismissed. He wrote several operas, several symphonies, some sonatas and other chamber music. He was a pupil of Vincent d'Indy, and, as already hinted at, Wagnerian. He wrote his own librettos and they were pretty bad. "Guerecoeur" was refused by the operas here because, as they said, they had no idea how to stage it, the scenes being in Mars or some other planet. "Berenice," which I greatly liked because of the beauty of much of its music, was altogether too much like "Tristan," with just the same boat scene, just the same long love passages, just the same endless length, but not the same beauty or passion. Still, it was a good work and might, with some cutting, be successful. The music was not Wagnerian. As for his symphonies, they are well constructed—too well. They lack inspiration and spontaneity.

Magnard was terribly independent, quite uselessly so, it always seemed to me. It was a sort of bad tempered independence, as if he felt that all men's hands were against him, which was not the case, for if his music was not received with open arms it was at least received with respect. His last act, defending his home alone against the German army, showed his temper. Very heroic but rather foolish.

Wagner was again on the roster at the Salle Gaveau where the Lamoureux Orchestra under the direction of Camille Chevillard played the Good Friday Spell. There was also an introduction and allegro for harp by Maurice Ravel played by Grandjany—very interesting; Easter symphony, Bach (the French names are confusing), and other pieces of minor importance.

### MARKING TIME.

In concluding this résumé of the orchestral concerts of the week it may be said that there is here a general attitude of waiting, waiting for the talent that is to come. There seems to be at present no one in sight. Charpentier seems to have ceased to compose. Ravel has been a disappointment in many ways. Even Debussy was a disappointment in his later years, although I have heard it said, and perhaps with some truth, that his symphonic works "are the most distinctive of our generation." Fauré, d'Indy and Saint-Saëns are long past their prime. And for the rest, who are they? It seems to require some one supreme genius to give any musical epoch a point of departure, solidity, engrossing interest—and this supreme genius is now lacking in France. Hence the attitude of waiting, of marking time.

### HOME FROM SOUTH AMERICA.

Marcel Chailley and Mme. Chailley-Richez have returned from South America and were heard in recital on March 30 in a program devoted to music by César Franck. Mme. Chailley-Richez, pianist of extraordinary merit, who has been heard here many times both in recital and with the symphony orchestras, was much applauded, as was Mr. Chailley and the Chailley Quartet. These excellent artists have many friends and admirers in Paris and are welcomed back here after their long absence.

### EDITH MASON'S CONTINUED SUCCESS.

Edith Mason scored another triumph at the Opéra-Comique on March 30 as Manon supported by Devries as Des Grieux and Vigneau as Lascaut. Her art and the beauty of her voice are much appreciated here and it is rumored that she has been invited to make a creation at the Opéra-Comique next season. Meantime she is to appear at Monte Carlo in "Herodiade" (Massenet), as Elsa in "Lohengrin," and as Elizabeth in "Tannhäuser." It will be recalled that Miss Mason created the role of Margherita in Boito's "Mefistofele" at the Theatre Lyrique last December. On that occasion Vanni Marcoux sang the

role of Mefistofele and the work was conducted by Giorgio Polacco of New York Metropolitan fame.

### THAT TAX ON PIANOS.

The recently imposed tax on pianos levied by the French government in a frantic endeavor to pay interest on its war bonds has brought out some interesting letters from musicians but none more so than one addressed by the "Société Musicale Indépendante," Gabriel Fauré, president, and Florent Schmitt, vice-president, to Vincent d'Indy, president of the Syndicate of Composers of Music. The letter is signed by Florent Schmitt whose symphonic poem "Salomé" gave him high rank among contemporary French composers. The main body of the letter is merely a request for cooperation in their opposition to this unjust tax. That interests us but little. There is one phase, however, that crosses the T's and puts the dots on the I's, and sheds light on a controversy of long standing:

Do composers need a piano to compose? They do! Is Musical Composition a material profession? It is not! Harken to Florent Schmitt.

"These (the composers), to whom the piano is an absolute necessity in their daily work, find themselves, in fact, at the present time, in a most critical situation in view of the constantly increasing cost of living and the non-utilitarian character of their profession."

That settles it! Musical composition is non-utilitarian; musical composers find the piano an absolute necessity!

### RUMMEL'S PIANO RECITAL.

On March 27 Walter Rummel gave a recital devoted to works of Chopin. This is one of a series of recitals given this season by Mr. Rummel with very real success. He is an artist of decided merit, possessing a brilliant technique, profound musicianship and a vivid personality. His interpretation of the "Funeral March" was especially notable for its depth of sonority, its wealth of tone color and the brilliance of the finale.

### ANOTHER INTREPID IMPRESARIO.

In spite of the failure of the Theatre Lyrique last season in its attempt to give opera, another manager has been found who is prepared to undertake the same difficult and expensive task. This is Marius Combes, director of the Empire Theater, who announces a "season" in the near future. The difficulty here is always with the repertory, all works given by any of the state or municipal theaters being their sole property. This cuts out at once the popular modern works, those that may be depended upon to draw crowded houses. Only when a work is dropped from the repertory of the regular houses does it become free to the use of independent managers. And, of course, the regular houses keep tight hold of those works that prove successful, giving them often enough to maintain their rights. Hence the splendid repertory of the Opéra and the Opéra-Comique. Mr. Combes announces "The Midsummer Night's Dream," "Trovatore," "La Juive," "Le Chemineau," "Si j'étais roi," "Traviata," "The Barber of Seville," "William Tell," "Huguenots" and "Fra Diavolo."

### THE DANCING SWEDS.

Jean Borlin, dancer, from the Stockholm Opera, has been giving a series of matinees here accompanied by an orchestra under the direction of Inghelbrecht. He has succeeded in drawing to his recitals (or whatever they might be called), many notables, especially artists and musicians, and has obtained considerable success with the public in general. His chief numbers are: Oriental dance, Dervish, Hungarian dance, Dance of Death, Negro dance, etc. He is a very young man possessed of a brilliant talent.

### DOWN WITH DADA.

"Dada!" Did you ever hear of it? The name sounds like baby talk. When you get near to it, it sounds like the talk of idiots. "Dada" is a new manifestation of literary and musical cubism. The Dadaists gave a manifestation recently and were greeted with howls and hisses galore. They have been warned that if they again attempt to give a manifestation they will be greeted with rocks and revolver shots containing real lead. The French people

(Continued on page 52)

# GEORGE HARRIS, Jr.



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# NAMARA'S

## *Singing with the* CLEVELAND SYMPHONY ORCHESTRA

*"One of the fine musical treats of a season full of music"*

—ARCHIE BELL in Cleveland Plain Dealer, March 14, 1920

### Symphony Gives Best Concert in Musical Career

Mme. Namara, Soloist, Wins  
Praise for Remarkable  
Rendition of Songs  
(By Archie Bell)

There was another remarkable event on Saturday, and that was the appearance of Mme. Marguerite Namara. She has appeared here before many times but not in recent years, and her progress vocally and artistically has been almost phenomenal. We all knew that she was an unusually talented young lady, her friends had watched her career with interest and enjoyed the reports that have filtered through of her ever widening success. But Namara has fully arrived. She is a wonderful artiste and the possessor of a beautiful voice, easily called colorature, but rather a splendid lyric organ, brilliant, flexible, truly seductive in quality and keenly interpretative, when combined with her captivat-



Photo by Alfred Cheney Johnston

ing personality. Her rendition of a Debussy aria, two songs from Massenet and "The Dream" of Grieg was one of the fine musical

treats of a season full of music. Comparisons may be odious, but Namara has no reason to fear, but rather might invite comparison to

any soloist of the season in Cleveland. — (Cleveland Plain Dealer, March 14, 1920.)

### Symphony Gives Fresh Repertory

(By James H. Rogers)

Marguerite Namara, lyric soprano, was the soloist, and made a most favorable impression on her hearers. Her voice is flexible, of sympathetic timbre, wide of compass, and, for a lyric soprano of unusual volume. Warm and prolonged applause followed her singing of the air from Debussy's "L'Enfant Prodigue," and after the gavotte from Massenet's "Manon," which was delightfully done, Miss Namara was recalled to the stage many times.—(The Cleveland Leader, March 14, 1920.)

(By Wilson G. Smith)

Mme. Namara, the soloist, was heard in a Debussy excerpt which exploited to an eminent degree her brilliant-qualified voice.—(The Cleveland Press, March 14, 1920.)

*"Her voice is flexible, of sympathetic timbre, wide of compass and of unusual volume."*—JAMES ROGERS in Cleveland Leader

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Aeolian Hall, N. Y.

## OVIDE MUSIN'S "MY MEMORIES"

(Continued from page 7)

music in Paris. In 1875 he organized a quartet and gave a series of "Quatuor de Musique Moderne" at which whole programs of Brahms were played. Brahms heard of them and when Musin played in Vienna five years later he showed his appreciation. To play Brahms in the French capital in 1875 required courage, both musical and political.

## SOME OTHER NOTABILITIES MUSIN HAS MET.

Musin came into personal contact with many distinguished personages, aside from those mentioned above. He met Jules Verne, Emile Zola, Henri Ketten, Ferdinand Laub.

## IN CONCLUSION.

The author of "My Memories" was born at Nandrin, a village near Liege, on September 22, 1854. As a child he early revealed special aptitude for the violin, and at the age of eight he entered the Royal Conservatory at Liege. It is a remarkable fact that three boys from Liege, studying there together should all have become world famous violinists—Musin, Ysaye and Thomson. Others who entered the school at that time also made names for themselves, although they did not equal these three in fame—notably Martin Marsick, the teacher of Thibaud and Flesch. After Musin returned from his last world tour he succeeded Thomson as head of the violin department of the famous old institution where he graduated with such high honors more than a quarter of a century before.

Eleven years later at the request of Mme. Musin (an American), his helpmeet and faithful companion during the greater part of his wanderings, he founded in New York his own school through which he keeps alive the glorious traditions of the grand old Belgian School of violin playing.

## Concert Swells Clara Baur Scholarship Fund

The concert given by the Alumnae Association of the Cincinnati Conservatory of Music for the benefit of the Clara Baur Scholarship Fund proved to be one of the most interesting events of the Conservatory calendar. Needless to say, it was a large audience that clamored for admittance to greet the artists and swell the fund. The women's chorus opened the program by singing "The Sea Fairies," Elizabeth Cook, and closed with a new cantata, "The Lady of Shalott," by George A. Leighton. This was Miss Cook's debut as a chorus composer, and judging from the skill she displayed in writing the work, much may be expected from the pen of this talented young woman. Miss Cook is a pupil of Edgar Stillman Kelley in composition and one of the junior teachers in the piano department of the conservatory. George Leighton, by this time a seasoned composer and of whom we have grown to expect just such splendid things as his new cantata for women's voices, has in this work given his best. The choruses were splendidly sung under the direction of John A. Hoffmann. Lillian Wiesike made the most of the inci-

dental solo which Mr. Leighton allotted the soprano in this cantata, and was most charming in a group of American songs. The variations for two pianos by the lamented Theo Ysaye, brother of Eugene Ysaye, played by Mme. Liszniewska and Jean Verd, was announced as being played for the first time in America, but this in reality was the first performance of the work anywhere. Mme. Liszniewska and M. Verd found happy utterance for this grateful new work, and not only maintained a splendid ensemble but produced exquisite tonal effects. The Sinfonia Glee Club, under the direction of Mr. Hoffmann, sang selections by American composers with precision and splendid tone quality. Daniel Beddoe's appearance was the occasion of an ovation. He was greeted with storms of applause, and when it finally subsided and he was able to go on with the program he sang the Mehul aria from the opera "Joseph" and a group of American songs with the same freshness and artistry that have always been the chief elements of his equipment. He is always a sincere artist and chooses to lead rather than force his hearers into the spirit of his songs. The Alumnae Association is to be congratulated upon having secured the assistance of these eminent artists, which gave to this annual concert and its worthy cause a distinction and made it a notable event in this year's musical activities.

GARRISON AND QUINE  
DELIGHT OMAHA  
MUSIC LOVERSSoprano and Baritone Heard in Fine  
Recital—Notes

Omaha, Neb., April 2, 1920.—On Thursday evening, March 18, the Tuesday Musical Club presented Mabel Garrison, soprano, and John Quine, baritone, in joint recital—a first performance, locally, for both artists. Although Miss Garrison was suffering from hoarseness, she preferred not to disappoint the large audience and made her several appearances, omitting only the two large arias programmed, and triumphing in a really remarkable way. The voice itself showed individuality, and was lovely in its varied hues and textures. It was also charmingly flexible and pliant. Miss Garrison's interpretations, moreover, afforded much delight. Especially pleasing were the "Oiseau Bleu," Decres; "Nous dansez, Marquise," Lemaire-Pasternak; "Elf and Fairy," John H. Densmore, and a very effective group of folk songs.

Mr. Quine disclosed a rich baritone voice and fine gifts for interpreting moods which of necessity must be present in the artistic delivery of songs. His "Casey at the Bat" (Sidney Homer) showed just the right admixture of mock dramatic sentiment, whereas sentiment in its real quality was abundantly revealed in his singing of McGill's "Duna." "Come, Buy," by Buzzi-Peccia, was effective in its buoyancy and sincerity. Effective accompaniments for both artists were played by George Siemom.

## NOTES.

Ellen Beach Yaw, soprano, appeared in recital at the Auditorium on the evening of March 8. Principal numbers on her program were the "Bell Song," Delibes; "Marquise," Massenet; "June," Mrs. Beach, and "Caro Nome," from "Rigoletto." Georgiella Lay appeared both as accompanist and solo pianist.

Ben Stanley gave the fifth of the series of Lenten organ recitals March 2 at Trinity Cathedral.

Louise Shaddock-Zabriskie gave her tenth organ recital at the First Presbyterian Church March 21, assisted by Mrs. Verne Miller, contralto. Mrs. Zabriskie also played a group of violin numbers, accompanied by Henrietta M. Rees.

Edith L. Wagoner is giving a series of informal pupils' recitals at her residence studio. Mrs. Wagoner is one of the best known local teachers of piano.

Luella Allen presented a number of her violin pupils in a recital on the afternoon of March 6.

## Many Engagements

## for Klibansky Pupils

Pupils of Sergei Klibansky have many new engagements for concerts, opera and churches. Betsy Lane Shepherd, who recently achieved much success in a concert in Philadelphia, will tour Texas in April; she will be heard in Paris, Hugo, Clarksville, Cooper, Ladonia, Greenville, Sulphur Springs, Mt. Pleasant, Pittsburgh, Marshall, Tyler, Athens, Dallas, Temple, Bryan, Cameron and Waco. Lotta Madden appeared with several other artists in a concert in Aeolian Hall, and was encored several times after her selections. Mabelle Heger and Eugene Patterson were introduced by Mr. Klibansky at a concert at the Educational Alliance, where their singing was much liked. Edith Sherouse has been engaged to



OLE BULL.

The lady is a pupil, Miss Doremus. This picture, in Mr. Musin's possession for over forty years, is the only one in existence showing Ole Bull as a teacher.



Standing, left to right, Miss Trebelli, Licalsi, Conductor of Her Majesty's Opera Wetzberg, Tenor. Sitting, Mme. Trebelli, Ovide Musin.

## A CONCERT PARTY IN SCANDINAVIA, 1882.

Standing, left to right, Mlle. Trebelli, daughter of Mme. Trebelli (seated), the famous contralto; Licalsi, conductor at Her Majesty's, London; Wetzberg, tenor; on the floor, Ovide Musin. Mlle. Musin afterward became well known as a singer under the name of Antonia Dolores.

go on tour with the evangelist, Emma E. Tucker. Cora Cook has been re-engaged as soloist at the Church of the Advent; she sang at a Wanamaker concert on April 6. Virginia Rea sang at the Marlborough-Blenheim Hotel, Atlantic City, on Easter Sunday, and in New Rochelle, N. Y., April 5. Lotta Madden, Ruth Percy, Josef Phillips and Betsy Lane Shepherd have been engaged for Sunday concerts at the Marlborough-Blenheim in Atlantic City. Elsa Diemer sang Agathe in a performance of "Der Freischütz" in Brooklyn April 18. Florence McDonough was booked for the Fourth Presbyterian Church in Albany, N. Y.; she will also substitute in several Albany churches during the Easter holidays. Norma Weber was scheduled for three performances of "The Mikado" in Bridgeport, Conn. Felice De Gregorio has had more successful appearances on tour with "Chu Chin Chow." Sudwarth Frasier was much applauded for his singing in "Tales of Hoffman" at the Rivoli Theater. Irving Fisher signed a contract to appear in his own act in vaudeville in large cities. Florence Bucklin Scott has been re-engaged as soloist at the Fifth Presbyterian Church, Newark, N. J.

Another of Mr. Klibansky's pupils' recitals took place in Bedford Hills, N. Y., April 19.

## Witmark Program Given in Philadelphia

M. Witmark & Sons were responsible for the interesting program given on Wednesday afternoon, March 24, in Egyptian Hall, Wanamaker's, Philadelphia. The artists rendering the songs published by this house were: May Hotz, soprano; Marie Stone Langston, contralto; Philip Warren Cook, tenor, and Henry Hotz, bass. Arthur A. Penn, composer, was the accompanist of the afternoon.

The program opened with a mixed quartet's rendition of "Neath the Autumn Moon," Vanderpool, and "Sorter Miss You." The quartet was again heard at the close of the program in W. Keith Elliott's "Spring's a Loveable Ladye" and "Ma Little Sunflower," Vanderpool.

The rest of the program follows: "Golden Crown" (Gantvoort), "Heart Call" (Vanderpool), "The Want of You" (Vanderpool), Mr. Hotz; "Sunrise and You" (Penn), "Dream Port" (John Barnes Wells), "Values" (Vanderpool), Mrs. Hotz; "Molly" (Victor Herbert), "Smilin' Through" (Penn), "I Did Not Know" (Vanderpool), Mrs. Langston; "Design," "Every Little Nail" (Vanderpool), "Mammy Dear" (Grey), "Life Is a Song" (Penn), Mr. Cook; mixed quartet, "Dear Little Boy of Mine" (Ball) and "The Magic of Your Eyes" (Penn).

## Thalberg and Ten Have to Summer Abroad

Marcian Thalberg, pianist and teacher, and Jean ten Have, violinist and teacher, both of the Cincinnati Conservatory of Music, will spend the summer in Europe, sailing early in June. Both teachers will resume their work at the Conservatory in September. Mr. ten Have has also been giving one day each week to Columbus, O., this being his second season, owing to the large number of students who desire his artistic services there.



# Lassie O' Mine

## A Song of Merit

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Which for Beauty of Melody,  
Quaintness of Theme and Exquisite  
Simplicity Cannot Be Surpassed**

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### An Artist's Song

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"Day is Dying  
Night is Near  
Only one Sweet Voice  
I hear"



**Lassie O' Mine**

Words by FRED C. HUNTER      Music by EDWARD J. WALT

*Andante*

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## CHICAGO OPERA GIVES FINE PERFORMANCES IN PITTSBURGH

Brilliant Array of Artists Appear in Four Productions  
—Final Philadelphia Orchestra Programs—De  
Torinoff and Wylie in Recital—Mendelssohn  
Choir and Pittsburgh Male Chorus Give  
Fine Concerts

Pittsburgh, Pa., April 10, 1920.—A short but brilliant season of opera was afforded four most enthusiastic audiences who came to welcome Chicago's splendid operatic ensemble. The operas sung were "Tosca," with Garden, Johnson, Baklanoff, Nicolay and Trevisan in the principal roles; "The Masked Ball," with Bonci Rimini, Raissa, Van Gordon and Maxwell; "Lucia di Lammermoor," with Rimini, Galli-Curci, Oliviero, Dolci, Noe and Lazzari, and the "inseparable twins," "Cavalleria Rusticana," with Raissa, Dolci, Anna Correnti, Desire Defrere and Noe, and "Pagliacci," with Lamont, Fitzju, Ruffo, Oliviero and Defrere.

It was without question, the most satisfying season of opera Pittsburgh has ever been privileged to enjoy. Every "star" who was booked to appear actually materialized, and sang with verve and brilliance.

### FINAL PHILADELPHIA ORCHESTRA PROGRAMS.

On Friday evening, March 19, and Saturday afternoon, March 20, in the last concerts of the present season, the Philadelphia Orchestra played an entire Wagner program, and, if enthusiastic applause and rapt attention on the part of the audience is an indication of the success of a performance, truly this concert will stand as one of the most successful ever given here. The overture and Venusberg music from "Tannhäuser" (Paris version), prelude to "Lohengrin," overture to "Rienzi," "Siegfried Idyll," "Siegfried's Death," "Entrance of the Gods into Walhalla" and "Ride of the Valkyries" were played by the augmented orchestra in such fashion as to thoroughly arouse the hearers. Many times Conductor Leopold Stokowski had his men share with him the plaudits of the vast audience. It was by far the most enjoyable concert of the entire orchestral season.

### BARONESS DE TORINOFF AND WILLIAM WYLIE RECITAL.

Baroness de Torinoff and William Wylie appeared in a joint recital on Friday evening, March 26, in Carnegie Hall. The Baroness was heard in the aria from "The Jewess," two Rachmaninoff, Debussy and Vidal songs and a group of English songs by La Forge, Eisler and Vanderpool, while Mr. Wylie sang arias from "Tosca" and "Fedora," and songs by Tosti, Speaks, Burleigh, Rimsky-Korsakoff and Rachmaninoff. The singers closed the program with a duet from "Cavalleria Rusticana."

### MENDELSSOHN CHOIR CONCERT.

Under the leadership of Ernest Lunt, the Mendelssohn Choir was heard in "St. Paul," April 6. As is its usual custom, the choir sang splendidly, and four capable soloists, including Margaret Ringo, soprano; Emma Gilbert, contralto; Robert Quait, tenor, and Fred Patton, bass, were heard to advantage. Walter Fawcett furnished excellent accompaniment.

### PITTSBURGH MALE CHORUS HEARD.

On Friday evening, April 9, the Pittsburgh Male Chorus, under the capable direction of Charles Heinrich, gave a very pleasing concert in Carnegie Hall. Mildred Faas, soprano, of Philadelphia, was the assisting artist, and her splendid singing was thoroughly enjoyed by the audience. The men did excellent work also. Edward Harris was the accompanist for the chorus, while Earle Mitchell served in that capacity for Miss Faas and was also at the organ for several numbers with the chorus. Jean Wessner furnished a cello obligato in one chorus, and Chester Humphreys, tenor, sang an incidental solo very well. This concert ends the chorus' present season.

J. B. S.

### Phillips to Play with Chicago Orchestra

Louis Baker Phillips, pianist, will play the Saint-Saëns concerto in G minor with the Chicago Symphony Orchestra in Syracuse, N. Y., on Tuesday afternoon, May 11. This is one of the events in connection with Central New York's Greater Music Festival, which will include five concerts in B. F. Keith's Theater on Monday, Tuesday and Wednesday evenings and Tuesday and Wednesday afternoons, May 10, 11 and 12. Mr. Phillips is a graduate of Syracuse University, receiving the degree of Bachelor of Music. After graduation he was elected to the faculty

of his alma mater as teacher of piano and theory of music, and during his tenure in that institution he spent some time in Berlin, Germany, studying piano under Ernest Jedliczka and conducting under Hans Pitzner, of Royal Opera connection. Some of the chief characteristics of Mr. Phillips' playing are an adequate technic, splendid poise, absolute freedom from mannerisms and versatility of style and interpretation.

### Percy Grainger Honored

The Society of Oregon Composers gave a luncheon in honor of Percy Grainger on Wednesday, April 7, at the Benson Hotel, Portland. Arrangements were made for about 100 guests, but fully 150 attended to pay homage to the eminent composer-pianist.

Mr. Grainger sat beside his mother. In his short after dinner speech he stated that music composition is a vital art, and that it is the most lasting, as well as very far reaching, using as an example the rugged music of Norway, which has traveled far.

Mr. Grainger further expressed his belief that English speaking races have seen to it that songs like "Home, Sweet Home," and "Annie Laurie" are not only national, but universal. He considers the achievements of American composers wonderful, stating: "I have been much struck with the fact that in all my travels I have found in America the most lively interest in popular music."

### Sklarevski to Summer in France

Alexander Sklarevski, Russian pianist, formerly director of the Government Academy of Music, Saratov, Russia, who recently gave a highly successful recital in Aeolian

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Hall, New York, sailed for Europe, on April 10, on the French steamship "Lafayette." Mr. Sklarevski intends to remain in France during the summer and will return to America in October. A concert tour is now being booked for him which will cover the leading cities of the United States.

### Harriet McConnell an Excellent Delilah

Harriet McConnell scored a triumph in Winnipeg, Can., when she appeared there April 6 as Delilah in a concert version of Saint-Saëns' "Samson and Delilah." The excellent soloists, the Winnipeg Oratorio Society and the Minneapolis Symphony Orchestra, under the direction of Emil Oberholfer, were other features of the performance. The Winnipeg Tribune of April 7, in commenting on the work of the principals, said that Miss McConnell's voice is magnificent in its quality and range, and that few, if any, artists on the continent could have surpassed her in the role of Delilah. It was the opinion of the critic of the Winnipeg Telegram that Miss McConnell had the meas-

ure of the large hall to a nicety, mastering its acoustics and bringing forth well deserved applause. The Free Press Evening Bulletin praised the contralto highly for her singing of "The Spring with Her Dower," and stated there was passionate appeal when she sang "Tis Thou Whom I Adore."

## DENVER MUSICAL COLONY FORCED TO CHANGE QUARTERS

Studio Building Torn Down for New School Necessitates Removal—San Carlo Opera Gives Six Fine Performances—Godowsky Piano Club Program—New C Sharp Violin Quartet Formed—Enormous Audience Enjoys Flonzaley Quartet

Denver, Colo., March 31, 1920.—A calamity befell the musical colony of Denver lately, when picturesque old Wolfe Hall, a studio building harboring scores of artistic and literary people, was sold to the Board of Education and is now being wrecked to make way for a new High School building. To be deprived of their studios in the middle of the season was blighting enough for the musicians, but the unprecedented congestion of Denver and the consequent impossibility of finding suitable quarters made the enforced exodus nothing short of tragedy.

Of the larger music schools, the Western Institute of Music and Dramatic Art, Frederick Schweikher, director, moved to 1438 Franklin street, and the Wilcox Studios are at 1712 Sherman street, where may also be found Bessie Dade Hughes, Edwin J. Stringham, Sadie Davis and Alexander Crawford.

### SAN CARLO OPERA GIVES FINE PERFORMANCES.

The San Carlo Opera just closed a brief but very successful season under the local management of Robert Slack. Of the six operas offered, "La Traviata" and "Madame Butterfly" were on the highest artistic plane, by far. Queen Mario was a ravishing Violetta, leaving little to be desired, either vocally or histrionically. Marcella Craft, always a satisfactory artist, was exquisite as Butterfly and also as Marguerite, and Salazar is an artist of genuine operatic instincts, whose work never fails to carry conviction. The chorus work was almost uniformly good, and the entire ensemble unusually satisfactory in a traveling company.

### GODOWSKY PIANO CLUB PROGRAM.

The Godowsky Piano Club, a group of talented students under the tutelage and direction of Anna Knecht, gave a remarkably smooth and delightful program of compositions by Chopin, Rachmaninoff, Sinding, Scharwenka, etc., Saturday afternoon, March 27, at Wolcott Auditorium.

### NEW C SHARP VIOLIN QUARTET FORMED.

The C Sharp Violin Quartet is the name of a new string combination, composed of very young girls, all pupils of Josephine Trott, who recently came from Chicago to locate in Denver. The four girls forming the quartet are: Riccarda Forrest, Winifred Hayes, Vitella Neef and Freda Thompson.

### ENORMOUS AUDIENCE ENJOYS FLONZALEY QUARTET.

The eighth attraction of the Oberfelder Artist Series, given in the Municipal Auditorium, Tuesday evening, March 30, called forth an enormous and very enthusiastic audience to enjoy the flawless work of that supreme organization, the Flonzaley String Quartet. It speaks well for Denver's musical appreciation that so intellectual a treat as a program of chamber music should appeal to such a large contingent. The works presented were the Haydn quartet in D major, the Smetana quartet in E minor ("From My Life") and a modern group, "By the Tarn" Goossens, and "Molly on the Shore," Percy Grainger.

The outstanding virtue of the Flonzaleys is the marvelous blending of tone quality—a perfection that is not excelled by any other existing quartet, and this includes the best European organizations of "before the war" days.

J. T.

### Mary Mellish Filling Concert Dates

Since the opera season has closed Mary Mellish will fill a number of concert dates. Among them was an appearance at the evening concert of the Beethoven Society on April 21. She will sing at the Pittsburgh (Kan.) Music Festival on April 30, and in a concert at Watervliet, N. Y., on May 10. Miss Mellish's managers, Haensel & Jones, are booking the soprano for concert dates before and after the opera season of 1920-21.



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and the SOCIETY "PHILHARMONIK" in CHRISTIANIA (NORWAY)



# Detroit Symphony Orchestra

## OSSIP GABRILOWITSCH

### Conductor

#### CONCERT CALLED CONQUEST OF CANADIAN CITADEL

#### FINE ORCHESTRA OWNED BY DETROIT

Excellence of Playing Sur-  
prises and Delights  
Music Lovers.

#### A GIFTED CONDUCTOR

Ossip Gabrilowitsch Also  
Proves Himself a  
Poetic Pianist.

It is a pity that the belief seems to prevail in Toronto that Detroit is only a city of the recently rich, where nothing of cultural value can be produced. Some such impression must have been responsible for the smallness of the audience that heard the Detroit Symphony Orchestra in Massey Hall last night, but what the gathering lacked in size it made up in appreciation. Before the orchestra had finished playing the melodious "Oberon" overture it was apparent that Mr. Ossip Gabrilowitsch had under his baton a band of which any musical city could be proud. It was so evidently an orchestra that had been moulded and polished by a musician whose standards were exacting and whose artistic sense impeccable. Those persons who remained away from the concert last night because they did not think any musical instrument that they would care to hear, except an automobile horn, could possibly come out of Detroit missed one of the finest orchestral evenings that has been offered in Toronto in many a day. There were doubtless discriminating music-lovers present who found it the most enjoyable concert of the season.

The Detroit Symphony Orchestra is not as large in numbers as other bands that have been heard here, but it is fortunate in possessing a conductor who has a sensitive ear for delicacy of shading and for color effects. Mr. Ossip Gabrilowitsch is another conductor, like Stokowski, of Philadelphia, who dispenses with scores. He has memorized the compositions that are to be interpreted so that he can devote all his attention to the orchestra. Also, he is a tall man, but there his resemblance to the man who has been Toronto's ideal conductor for the past three seasons ends. His face, in the frame of bushy black hair, recalls pictures of the youth-

ful Disraeli, and as he stands with his back to the audience, hand on hip, he appears somewhat angular. But as the music grows in grace, the conductor becomes more intense and compelling in his movements. The listeners, as well as the musicians, felt the force of his personality. If there is ever a loose end in the technical work of the orchestra, it is evidently not the fault of the conductor. There is a precision of tone and a precision of movement that give one the feeling that Mr. Gabrilowitsch has control of the orchestral instrument on which he is interpreting the thoughts of the master composers. There were no novelties on the programme. In addition to the "Oberon" overture, the band played the Prelude and Love Death from "Tristan and Isolde" (Wagner) and Tchaikowsky's Fourth Symphony. The emotional coloring in all of them was exceptionally fine. In the Weber music, the instruments sang the lyric melodies with lovely effect, and in the Wagnerian music the passionate intensity and the fervor of the climax were thrilling. The round, mellow quality of the string choirs was particularly pleasing. The massive climaxes of the Russian Symphony were achieved in good style, and the lighter movements, both the Andantino and the Scherzo, were well done. Mr. Gabrilowitsch proved that an orchestra need not be large in order to be satisfying. The important thing is to get the full value of every voice in it and to give the interpretations with that distinction which indicates musicianship.

A delightful event of the programme was the playing of Mozart's D Minor Concert, with Mr. Gabrilowitsch at the piano. He possesses a fluent and wonderfully delicate technique, and his rendering of the lovely Romanza was a sheer delight. One cannot remember having ever heard an orchestra and pianist who worked together with such perfect harmony of purpose. The reason is obvious, of course. Mr. Gabrilowitsch is a poet on the keys, and he is a poetic conductor. The other men understand his mind and his musical temperament, and the accompaniment of the concerto is adjusted accordingly. The strings sang back to the piano at all times with the right mood and the right quality of feeling. The entire concerto was done with exquisite finesse, as Mozart ought always to be, but so seldom is. Mr. Gabrilowitsch likes to be sure that his lighter tints are perfect, whether he is interpreting a composition on his piano or on his orchestra.

#### DETROIT ORCHESTRA.

Visiting Organization Wins Brilliant  
Triumph on First Hearing.

It was a complete conquest that the Detroit Symphony Orchestra made of a highly critical audience last night at Massey Hall on the oc-

casional of their initial appearance in this city. The organization being of comparatively recent formation, the public expectation of their standing had not been very great, and the super-excellence of their performance of an exacting program in all the transcendent merits of technique and tonal qualities was a surprising revelation. One may summarize by saying that every section of the orchestra was of splendid material, and that it would be difficult to discriminate in praise of either strings or wind. The opening number, Weber's overture to "Oberon," created wild enthusiasm, the conductor, Mr. Ossip Gabrilowitsch, being recalled five times in response to the repeated salvos of applause. The beautiful opening movement was a dream of lovely tone quality, of soft shading, the solo of the magic horn being a delight in the charm of its song.

The second part of the overture up to the finale was a triumph of brilliant work, alternating with the refinement of the utterance of the sweet theme borrowed from the second act of the opera itself. The other numbers for the orchestra were the Prelude and "Love Death," from Wagner's "Tristan and Isolde" and the fourth symphony of Tchaikowsky. Both of these selections have been heard in concert in Toronto on previous occasions, but it is safe to say that they have never been interpreted to better advantage. The second and third movements of the symphony were the most acclaimed, the second on account of its sweet, graceful melody, and the third on account of its peculiar persistent pizzicato for the strings, bowed notes being avoided altogether, the only contrast coming from the wind.

Mr. Gabrilowitsch, having proved himself to be as accomplished interpreter as conductor, demonstrated that he was also a most accomplished solo pianist. He played the Mozart Concerto in D minor, a work of charming simplicity in its subject matter, and of brilliant embellishment in its working out. While Mr. Gabrilowitsch revealed ample technique and brilliancy and power when called upon, it was the exquisite delicacy of this work in tone, grace and finesse that, above all, captivated his audience. The concert was one of the great artistic successes of the season, and it was a pity that many more hundreds of people were not present to enjoy so rare a treat.

#### DETROIT ORCHESTRA ENTHUSES AUDIENCE

Are Compelled to Respond  
to Encores Six  
Times.

Ossip Gabrilowitsch and his fine organization, the Detroit Symphony Orchestra, gave a program at Massey Hall last night that drew forth more enthusiasm from the audience than is usually accorded by a Toronto gathering, the conductor having to respond no fewer than six times to the insistent applause that followed the Concerto in D Minor for piano and orchestra, in which he was piano soloist, and in which he was assisted most effectively by the orchestra.

Both as conductor and player, the noted Gabrilowitsch impresses by the scholarly methods of his interpretations, those listening having the assurance that every note is doing its part just as its originator intended, and that nothing should be added to or taken away from exactly what the conductor offers, the general effect being a presentation refined and satisfying. Rising at times to stirring passages made thrilling by the inspiration of the leader.

#### Produced Wonderful Effects.

Weber's delightful Overture to "Oberon" was the opening number, in which the call of the horn of the elf king is answered by other fairy notes on flutes and clarions, to which the strings are added with wonderful effects, the audience in the meantime easily picturing the march of fairy figures which become lost in great clashing chords, and on to the brilliant conclusion. In the Mozart number the solo work of the pianist was the outstanding attraction, comparison rising in the mind of the observer between the player and Paderewski—both seeming to have a good deal of similarity. To some of the audience the Wagner number, Prelude and "Love-Death," from "Tristan and Isolde," was the favorite composition, the tragedy of the story being graphically brought out in the splendid contrasts and broad sweeps of the oftentimes wailing instruments. The Tchaikowsky Symphony No. 4, in F Minor, Op. 36, was the drama of a lifetime portrayed in the colorful music of Russia, to which the orchestra did full justice.

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# MUSIC AND PUBLIC EDUCATION

## The Development of Sight Reading

A Few Comments on the Old System as Compared with the New—How the Children May Profit by a Change

By **GEORGE H. GARTLAN**  
Director of Music in the Public Schools of New York City

One of the most serious detriments to the advance of public school music has been the insistence on perfection in what is commonly called sight reading. As a matter of fact there is very little sight reading in public school music throughout the country, that is very little of what can be called high-grade work. Judging from the amount of time and energy which is necessary to accomplish even an approximate result and the general lack of musical interest which follows this type of instruction, we feel that a vote of thanks should be offered to Providence for guiding some of the leaders in the proper direction.

There is no other single element which militates so strictly against the spirit of real music than a strong insistence on the mechanical development of such a beautiful subject. The reading of music is a very essential attribute to success, but sight reading "per se" is one of the most dangerous influences that has ever crept into school music. It is interesting to review just how this peculiar development got such prominence. In the beginning the main idea in school music was to teach children to read from musical notation. A great deal of time was spent on abstract interval teaching, and then on staff notation. Simplicity was the keynote of the whole movement, and for a long time the main accomplishment of school music, outside of the singing of rote songs, was the reading of simple hymn tunes. Throughout this whole movement a great deal of time was devoted to the formal reading of music with syllables, rather than with words, and gradually as music systems developed, a large portion of the subject-matter was confined to this type of music instruction. Publishing houses, to meet the demands, fell gracefully into line and produced a lot of useless material. The only logical defense could be, that in order to justify the type of material which was used, editors accepted the advice of teachers who had made a reputation in their work. Many individuals had certain positive notions as to how each branch of the subject should be taught. For example: In the question of rhythm teaching the quarter note was accepted as the standard of measurement. When two equal tones to the beat, dotted quarter, etc., were presented, new systems of method were expounded. Nat-

urally, some methods were better and quicker than others, and as each successive course was built a new idea of method developed. Supervisors were then trained to expound the various theories, and their proficiency was rated and approved by the ability on the part of each successive school grade successfully to accomplish all the problems assigned to that particular year.

### WHY A CHANGE MUST COME

For many years this form of instruction continued. Then later on new ideas began to creep in—new ideas regarding the development of the child as well as the subject. Appreciation of music took the place of plain formalism and assembly singing did much for the development of rote work. It is an unfortunate thing that so many teachers misunderstand the idea of rote singing. If it has any function at all it certainly belongs to the elementary school rather than to the high school, and the incomparable results obtained by this method justify the claim for the continuance of this type of instruction. But in order to make rote singing effective it must be paralleled by efficient work in the teaching of the reading of music, and a short explanation would not be out of place. We have been asked to give our ideas on the subject, and the exact place in which sight reading should properly function as a subject in the elementary schools. We, therefore, submit without criticism of any other method, what we have found to be particularly helpful.

### OUR SUGGESTIONS

In the early grades rote singing is the most important element. This should not, however, be confined to the mere teaching of songs, but should concern any part of music with a view to future development. After the children have learned a song with the words it is a very simple matter for them to learn the syllable as applied to the same melody. At this age they do not quite understand what we are trying to accomplish, but it is not important that they should know. The real element is that we are teaching them to associate the syllable names with a melody, rather than with the scale.

Short melodic phrases in rhythm should be given to them and by this means they gain, first, the power of imitation, and secondly, the power of doing, because we expect that they will give back to the class teacher the same phrases which she has taught to them. This, of course, must be done by individual recitation. At a very early age they should be taught to compose their own melodies. It is unfortunate that too many people look upon this original work as a fad. It is strange that they have been blinded so long to the fact that the only real means we have for testing the efficiency of teaching is to measure the child's ability to do the thing himself. Therefore, if a child can write an intelligent melody and then sing that melody, he has actually learned how to read music, and we are not always dependent on the printed textbook to determine whether or not a class can read music. There has been entirely too much concert recitation and too little individual recitation. The argument against individual recitation has always been the amount of time which is consumed in this way, but there is no greater economy of time than to ask all children to write their own melodies, because every child is busy at the same time, and while some are good and some are bad the fundamental purpose cannot be denied, and the final result underestimated. If this method of individual recitation is consistently followed and coupled with creative work, the advance over the old system is so marked that the two systems are not comparable.

The real fruition of this work is clearly attested in the ability of the upper grade pupils to sing part songs and really act as though the work was a joy and not an effort.

### LEAVING THE OLD SYSTEM

It is always a great source of regret to the writer to hear public school children sing on and on with the syllables when they might readily do without them. So much time is wasted as a result of this peculiar insistence that interest commences to wane, and we feel certain that the time is not far distant when public school music will be thoroughly reorganized and that perfect classroom work will by no means be the goal. Teachers of music have made a great mistake in believing that the success of any system depended upon a very capable personal performance by themselves. We can recall with considerable mental annoyance observing certain teachers passing before groups of children and attempting to bluff their audience into believing that a mere waving of their hands was sufficient to indicate proficiency.

### Toronto Choir Pays Tribute to Laurenti

Mario Laurenti appeared before the Toronto Male Choir recently with tremendous success, rounding up the program with several encores. After the concert was over, and the audience was leaving the hall, the conductor asked Laurenti as a special favor to repeat one of his songs for the choir alone, a request which he at once granted. Immediately after he had finished the choir responded by singing "He Is a Jolly Good Fellow" and "We Like to Look Into Your Eyes."



## Speaking of Next Season

**MARCIA VAN DRESSER**  
(The American Mezzo-Soprano)  
will also be under my management.

*K. Loopy Turner*

1400 Broadway, New York

## The New York Times

### MUSIC

By Richard Aldrich

#### Miss Van Dresser's Recital.

Miss Marcia Van Dresser, one of the best known and most admired of American sopranos—or should she be called rather a mezzo-soprano?—reappeared yesterday afternoon at Aeolian Hall in a song recital. Miss Van Dresser's voice has not for a long time seemed in so beautiful condition; it is well equalized throughout its range, vibrant, rich in quality, especially in the deeper tones, with ample power in the upper ones.

Opulent beauty and aristocratic bearing are not a necessary accompaniment of fine artistic endowment and acquirement; nor are they always associated with them. When they are, however, they produce no diminution of the purely musical results; and it is easy to believe that they add to their charm. Miss Van Dresser uses her beautiful voice with fine intelligence and artistic insight in a way that gives her singing a constantly changing and absorbing interest. Since her return from foreign parts she has not sung with so great beauty of style and so much identification with the spirit of the music she undertakes as she did yesterday.

Her program was uncommonly interesting. It began with a French group, comprising songs of the older and contemporary schools. Erich Wolf, the young German composer, who died here on a tour in which he was acting as accompanist shortly before the war, was the composer of five songs of striking originality and pointed expressiveness, qualities that have been noted in other songs of his, heard before now. Miss Van Dresser sang them with great fervor and grace, and she was made to repeat "Golden Cradles Swinging."

Her diction, especially in English, was clear. Four more beautiful songs, far removed from the commonplace and the conventional, were contributed to her program by M. Enrico Bossi, the Italian composer and organist whose music is not widely known here—songs that do not deny their Italian birthright of warmly felt melody, and add to it a dramatic intensity and truth of expression. These Miss Van Dresser sang likewise with evident sympathy and deep feeling; and was called upon to repeat the one entitled "Similitudine."



# SOME PRESS OPINIONS OF RUDOLPH POLK'S

## Most Recent Appearances:

### A NEW VIOLINIST

#### Rudolph Polk Scores Success in Recital at Academy of Music

Appearing for the first time in recital in Philadelphia, Rudolph Polk, a young American violinist, who is credited with European training and artistic success, was heard with marked favor at the Academy of Music last evening.

Mr. Polk is a slender, dark-haired young man, of modest manner and ingratiating personality, and it is at once apparent that he is a thoughtful, serious student of his instrument, and that he has exceptional talent which has been carefully and well developed. He plays with fluent ease and good command, handling his bow flexibly and producing a clear, melodious tone of adequate power.—*Philadelphia Evening Bulletin*, March 11, 1920.

### RUDOLPH POLK'S RECITAL

#### Violinist Wins Audience on First Appearance Here

Rudolph Polk, a violinist new to a Philadelphia audience, appeared at the Academy of Music last night and within the course of his program established himself as one of the most musically interesting players heard in many a day. Two striking points of his playing are his glorious tone and the beautiful finish of his work. He is the sort of violinist one does not associate with technic. Doubtless he has the technical proficiency necessary to the big artist, but it is so unobtrusive, so secondary to the style of his work, that it is accepted without notice. Mr. Polk is said to have been a pupil of Marteau. Certainly, he has the fine musical training of a master and plays as though he loved his instrument, not for the facility it permits him to exhibit, but for what it allows him to say. He was recalled half a dozen times after the Saint-Saëns B minor concerto, finally adding an encore. The audience was carried away with enthusiasm, and doubtless further opportunities of hearing Mr. Polk will be forthcoming. He had an excellent accompaniment and one with extraordinary rhythmic feeling in Emil Newman, who also had an unusually fine tone.—*Philadelphia Record*, March 11, 1920.

### RUDOLPH POLK, VIOLINIST, SCORES CONCERT TRIUMPH

... the young man may justly feel that his Philadelphia recital was a success.

The program was a good one; first came the Tartini G minor sonata; then the B minor concerto of Saint-Saëns and finally two groups of smaller pieces. In all the numbers Mr. Polk was thoroughly at ease, equipped with ample technic, a tone remarkably big, and a clear perception of musical intent. This young American violinist should not meet with many obstacles on the road to fame.—*C. K. B. in Philadelphia Press*, March 11, 1920.

### POLK SHOWS TALENT

At Orchestra Hall a newcomer, Rudolph Polk, an American violinist, made a very favorable impression.

There is much good to be said of this sober, sincere, earnest and talented young artist. What he possesses above all other qualities is a fine, tender, silky tone in the cantilena passages.

This, and an absolute absence of mannerism or trick, or voluntary "showmanship" won him instant favor with the public.

### EXCELLENT INTERPRETATION.

He knows how to "sing" and besides he has neat, fleet fingers, plays a rapid, sure trill, pure, fine harmonics, and "runs" that really do "run."—*Herman Devries in Chicago American*, March 17, 1920.

Rudolph Polk, American violinist, gave his first recital in Chicago last night in Orchestra Hall. The young man was heard in the G minor sonata of Tartini and the third concerto of Saint-Saëns. By this presentation of these two contrasted compositions he proved his right to place among the thoroughly well equipped and musically capable concert violinists of the country.—*By W. L. Hubbard*.

His technic is ample and is sure. He draws a clean, pure tone, which is not lacking in warmth and has both sympathy and beauty. His phrasing is clear, musicianly, and tasteful. . . . He plays the more sustained, quiet portions of his numbers beautifully, spinning the long melodies of the Saint-Saëns concerto with true skill and charm, and needs only to intensify and brighten the more brilliant section to make his performances of worth and power.—*Chicago Daily Tribune*, March 17, 1920.

### RUDOLPH POLK MAKES BOSTON DEBUT

Rudolph Polk, violinist, made his Boston debut last evening at Jordan Hall. There was an audience of fair size which insisted on several extra numbers and repetitions. His program began with Tartini's G minor sonata and included Saint-Saëns' familiar concerto in B minor and a number of shorter and lighter selections.

His technic is more than adequate. His interpretations show intelligent musicianship. The lyric sweep of Schubert's "Ave Maria" and the rhythmic swing of Dvorák's "Slavonic Dance" are equally within his range. His performance as a whole gave considerable pleasure. It was above the level of the ordinary first recital here of unheralded performers, if not yet quite in the class with Kreisler and Heifetz.—*Boston Globe*, March 20, 1920.

He played Saint-Saëns' B minor concerto with a gallant freedom of reading and delivery, an unerring sense of tone and rhythm and a boyish joy in light and shade that proved contagious and wholly won the admiration of his hearers.—*New York Telegraph*, March 24, 1920.

Rudolph Polk's second violin recital of the current season was given at Carnegie Hall last evening, the young and aspiring New York violinist offering a program including Tartini's G minor sonata and Saint-Saëns' B minor concerto. Mr. Polk at last night's recital fully sustained the excellent impression created at his previous appearance of last October.—*Brooklyn Standard-Union*, March 24, 1920.

### RUDOLPH POLK GIVES

### FINE VIOLIN RECITAL

#### Jordan Hall Audience Welcomes New Player to Boston

Last night Rudolph Polk, violinist, gave a recital in Jordan Hall. Emil Newman was the accompanist. The program was as follows: Tartini, sonata, G minor; Saint-Saëns, concerto No. 3, B minor; Dvorák-Kreisler, "Slavonic Dance," G minor; Burleigh, "Perpetual Motion"; Aulin, "Swedish Dance"; Gardner, "From the Canebrake"; Schubert-Wilhelmj, "Ave Maria"; Chaminade-Kreisler, "Serenade Espagnole"; Smetana, "Bohemian Fantasy."

Mr. Polk played the two big numbers in fine fashion. The simplicity of his treatment of the Tartini sonata was very effective; the Saint-Saëns concerto was played in an impressive, forthright way, and in the various modulations of the piece Mr. Polk showed an intelligent sense of phrasing, and a tone of a pleasant lyrical quality—pure and colorful.

His performance of Burleigh's brilliant little "Perpetual Motion" won such applause that it had to be repeated. The same was true of the Gardner piece, "From the Canebrake"—a very entertaining composition in an infectious rhythm. Mr. Polk played always with a careful consideration of his smaller effects; his playing of embellishments and his trilling were always excellent.

This was Mr. Polk's first appearance in Boston, and he made a very good impression. His playing was marked by simplicity and clearness. He was accorded a most enthusiastic reception by his audience, and responded to five encores.—*Boston Herald*, March 20, 1920.

Rudolph Polk, of New York, was playing at Jordan Hall last night for the first time in Boston, a sonata by Tartini, the B minor concerto of Saint-Saëns, a "Perpetual Motion" by Cecil Burleigh, a "Swedish Dance" by Tor Aulin, Samuel Gardner's "From the Canebrake," Wilhelmj's transcription of Schubert's "Ave Maria," arrangements by Mr. Kreisler of one of Dvorák's "Slavonic Dances," and of a serenade by Chaminade, and for ending Smetana's "Bohemian Fantasy." As his performance of these pieces revealed him, Mr. Polk is a serious young man, evidently musical and in many ways an able and interesting performer. The vigor and incisiveness of his playing commend him. . . .—*Boston Evening Transcript*, March 20, 1920.

Rudolph Polk, an American violinist, made his first appearance in Chicago at Orchestra Hall last night.

The best performance was in the slow movement of the Saint-Saëns concerto. Here the personality of the artist spoke the most plainly, and consequently the interpretation became the most persuasive.—*Chicago Journal*, March 17, 1920.

The American violinist's style is scholarly without being arid. His tone is peculiarly pleasing, and he uses it with a technic that is safe and sane.—*New York Evening Mail*, March 24, 1920.

Rudolph Polk, who gave a recital earlier in the season, was heard again last night at Carnegie Hall. A large audience heard him, for he is a player of talent. His tone is of good quality, and he has developed a very serviceable technic.—*New York Evening Telegram*, March 24, 1920.

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# NEW YORK CONCERTS

MONDAY, APRIL 19

## Frederic Warren Ballad Concert

The fourth of the series of Frederic Warren Ballad concerts was given at Aeolian Hall on Monday afternoon, April 19, the soloists for this event including Dicie Howell, Loraine Wyman, Harry Anderton and George Reimberr. The program was carefully arranged, and like the preceding three contained many interesting numbers.

Mr. Anderton played as an opening group the theme and variations in A major by Mozart; "The Garden of Soul Sympathy," Cyril Scott, and Debussy's "Clair de Lune." Later he gave a brilliant reading of Liszt's Hungarian rhapsody No. 13, his fine performance winning the approval of the audience, which insisted on an encore.

Miss Howell's beautiful voice was admired in two groups of songs: "Oh, Beaux Réves," Saint-Saëns; "La Girometta," Sibella; "La Siciliana," Sinigaglia; "My Heart is a Lute" (in manuscript), Eleanor Marum; "Buckle My Shoe," Jordan; "Far Away," Mrs. Beach, and "My Soul Is an Enchanted Boat," Woodman. She was sincerely applauded and responded with two encores.

Mr. Reimberr sang for his opening group five songs in Japanese by Kosaka Yamada; of this group "Cradle Song" was redemanded. The other numbers also proved to be of much interest and were well received. His second group contained three songs by Amy Ashmore Clark—"At the Gate," "Autumn Magic" and "Plum Blossoms"—and Fay Foster's "The Red Heart" and "A Nipponese Sword Song." The new songs by Miss Clark created a decidedly favorable impression, as did also the beautiful works of Fay Foster.

Miss Wyman was heard in two groups, the first in French and the second in English. Francis Moore's excellent piano accompaniments are worthy of special mention.

## Wilson Lamb, Baritone

On Monday evening, April 19, Wilson Lamb (colored) gave a most interesting program at Aeolian Hall. He possesses an excellent baritone voice, combined with warmth and temperament. His interpretations were artistic and his enunciation clear. His numbers by Rachmaninoff, Debussy, Burleigh and Taylor were particularly well rendered. Mr. Lamb proved himself worthy of the various excellent newspaper criticisms which appeared following the concert. Arthur W. Morrison was his capable accompanist.

TUESDAY, APRIL 20

## John Corigliano, Violinist

On Tuesday evening, April 20, John Corigliano, violinist, gave his debut recital at Carnegie Hall. It

was very evident after the first number that this young man's success is assured, as he displayed a large sympathetic tone and plenty of brilliancy and temperament. His program consisted of the sonata in D minor, Veracini; the Bruch G. minor concerto, and caprices by Paganini-Kreisler, numbers 20, 23 and 24, all of which were artistically interpreted. Many encores were necessary throughout the evening and the accompanist, Willy Schaefer, also deserved a share of the plaudits.

## The Schola Cantorum

The Schola Cantorum, Kurt Schindler, conductor, repeated the program of modern Spanish music given a few weeks ago at Carnegie Hall, when it was heard again at the Metropolitan Opera House on Tuesday evening, April 20. An additional feature was the appearance of Arthur Rubinstein, the pianist, as one of the soloists. Mr. Rubinstein played a group of the Spanish piano compositions, particularly by Albeniz, in the interpretation of which he is so pre-eminent. The other soloist was, as in the first concert, Rafaelo Diaz, the Metropolitan tenor, who, as before, won some of the heartiest applause of the evening in two groups of Spanish songs. There was a good size audience.

## The Letz Quartet

The Letz Quartet—composed of Hans Letz, first violin; Sandor Harmati, second violin; Edward Kreiner, viola, and Percy Such, cello—gave its third concert at Aeolian Hall on Tuesday evening, April 20, before a very large and enthusiastic audience. A special feature was the assistance of Louis Svecenski, viola, and Pablo Casals, cellist, both of whom were wildly applauded when they made their entrance before the Brahms number.

The program opened with Schubert's quintet in C major for two violins, viola and two cellos, op. 163, a beautiful work and skillfully performed, the audience appearing to be particularly pleased with the rendition of the scherzo, which contained many beautiful passages.

It was the Brahms work—the sextet in B flat major for two violins, two violas and two cellos, op. 18—which seemed to be the favorite. Possibly because of the addition of the two assisting artists, the audience knew no bounds in its applause. The score is in itself a masterpiece and as presented by such skilled musicians, it is no wonder enthusiasm ran rife. The four movements, each abounding with beautiful melody and not without difficulties, received a thoroughly satisfying reading, and the large audience showed plainly its delight at the close.

The Letz Quartet is indeed a finely organized ensemble, well deserving a place among the best of chamber

music societies. With such fine programs as they present, success is sure to follow wherever the players appear.

WEDNESDAY, APRIL 21

## Dirk Foch, Conductor

The symphony conductor, Dirk Foch, who is a son of the President of the Second Dutch Parliament, led an assembled orchestra in a concert at Carnegie Hall, Wednesday evening, April 21. His only previous appearance in New York was at two of the last season's summer concerts at the New York Stadium, although since his Berlin debut in 1907 he had many appointments in Germany, Holland and Sweden. His present program included the Brahms "Tragic" overture, the Tchaikowsky "Symphonie Pathétique," Debussy's "Afternoon of a Faun" and second orchestral nocturne, and Wagner's "Tannhäuser" overture.

Mr. Foch is entitled to consideration along with many others who have started with much talent and brought it to a state of splendid routine. In the course of the evening, wherein Mr. Foch skillfully touched every phase of the conductor's art, he was enabled to hold his men to long periods of impressive mood, and he had always a regard for the importance of all the orchestra's inner voices. During his reading of the symphony the listener became conscious of an occasional excursion toward the spectacular, but in every such case there were logic and reason, with good entertainment, and there was no need for anyone to feel disturbed about it. The audience gradually rose to a state of enthusiasm, which was highly appropriate after the fresh and vivid reading of the sometime hackneyed overture to "Tannhäuser."

## The MacDowell Club—

### Viola Waterhouse-Bates, Soloist

At the MacDowell Club, Wednesday evening, April 21, Viola Waterhouse-Bates, soprano, was heard in an interesting program of songs before a good sized gathering of members and friends. Frank Bibb was to have accompanied the singer, but at the last moment word was received that he could not be present. Mrs. Bates, who is a pupil of Mr. Bibb, has a beautiful voice and she uses it in a skillful manner. Her enunciation is excellent and her foreign numbers, particularly the Russian songs, made a deep impression. She was very enthusiastically applauded and obliged to add encores.

Her program was made up as follows: Old songs and arias—"Sommi Dei" (Handel), "Musette" and "Mignonne, Allons Voir" (Old French), "Summer Is A-coming in" (Old English), "The Plausible Lover" (Carey), "Over Hill Over Dale" (Cook); German—"Devotion," "Snow-bells," "Moonlight" and "Messages" (Schumann); Russian—"The Dew Is Sparkling" (Rubinstein), "Sea Queen" (Borodin), "Banks of the Don" (Moussorgsky), "Sylvan Rondelay" (Korsakoff); modern English—"Les Silhouettes" (Carpenter), "Daisy Song" (Schindler), "Lilacs" (Continued on page 18.)

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#### SEVCIK TO TEACH IN AMERICA

##### Distinguished Violin Master Coming to Ithaca Conservatory

The Ithaca (N. Y.) Conservatory of Music announces that, after a correspondence running over a period of some three years, a cable message has just been received from Prof. Ottokar Sevcik, the famous violin teacher, agreeing to come to the Ithaca Conservatory of Music as a member of its faculty. Professor Sevcik is the teacher of that wizard of the violin, Jan Kubelik, and many other world renowned violinists, including Sasha Culbertson.

Professor Sevcik is the author of many valuable contributions to the teaching literature of the violin. Asked how it was possible to bring this world renowned pedagogue to Ithaca, W. Grant Egbert, president of the Ithaca Conservatory of Music, replied that Sevcik hated big cities, with their hustle and noise, preferring to live in some country town even when teaching in the capitals of Europe, journeying back and forth each day to his classes, his chief recreation in both summer and winter being in roaming about the country, studying and enjoying its beauties. Mr. Egbert is himself a former Sevcik pupil. During his last year with Sevcik, in Prague, more than 400 violinists from all parts of the civilized world made the pilgrimage to that city with the hope of studying with the great master teacher.

Sevcik will reach America next January, and as his teaching hours will be limited, he will accept those only who are prepared to take advantage of his instruction. Plans are now under consideration to enlarge the violin department to take care of the large number of young violinists who will come there to prepare.

Sevcik's coming to Ithaca will give the conservatory an enviable prominence in the world of music. The violin

department of the school has already won a considerable place for itself, having launched among other well known young violinists Helen Doyle, who at the age of nineteen won, in 1915, the national contest offered by the Federated Woman's Clubs for the best American trained violinist under thirty years of age.

##### Newark's Sixth Music Festival

Tomorrow, Friday, April 30, marks the opening of the sixth Newark (N. J.) music festival, under the direction of C. Mortimer Wiske. The concerts will be given in the First Regiment Armory, which has been the scene of the festival each year. Luisa Tetrassini will be the great attraction of the opening night. With her on the program will be Judson House, tenor, and the Festival Chorus of 800 voices. Saturday evening the soloists will be Florence Macbeth, soprano; Elizabeth Lenox, contralto; Robert Quait, tenor; James Stanley, bass; Eddy Brown, violinist, and Winifred Byrd, pianist. Monday evening will be "grand opera" night, the program being given by Rosa Ponselle, soprano; Cyrena Van Gordon, contralto; Alessandro Bonci, tenor, and Titta Ruffo, baritone.

##### Banks' Glee Club Concert

On Monday evening, April 12, the New York Banks' Glee Club, Bruno Huhn, conductor, and Rodney Saylor, accompanist, gave a concert at the First M. E. Church of Roselle Park, N. J., under the auspices of the Men's Church Club. There were ensemble numbers by Pinsuti, Fletcher, Bruno Huhn, Dubois, Parker, Bainbridge Crist, Ben Johnson and Alfred Caldicott, with incidental solos by Albert Barber, Stephen W. McGrath and J. Morrison Flavell, all members of the club. Mr. Huhn's "Denny's Daughter" and Bain-

bridge Crist's "No Limit" had to be repeated, so delighted was the audience.

##### Thibaud Recovers from Pneumonia

Jacques Thibaud, the French violinist, was intending to sail for his home in France on April 22, but only the day before was stricken down with what happily turned out to be only a slight attack of pneumonia. His many friends and the host of admirers of his art will be glad to know that he is already well on the road to recovery and expects to be able to sail on May 12.

##### Grey's "Mammy Dear" Featured

M. Witmark & Sons learn that Frank H. Grey's "Mammy Dear" is constantly being featured by the music department of the College of Marshall, Texas. Mr. Stick, who is the head of the school, writes that the song has been a great success and that they are using it regularly. In fact "Mammy Dear" is so well liked that they want others of the same kind.

##### Schreker Goes to Berlin

Berlin, March 30, 1920.—Franz Schreker, the composer, whose operatic works are great favorites in Germany and Austria just now, has been appointed by the Prussian Minister for Culture to be director of the High School for Music at Charlottenburg (Berlin). Schreker has been living in Vienna.

##### Helen Yorke Bookings

Helen Yorke has been booked for the Worcester, Mass., Festival and will appear there as soloist with the symphony orchestra on Thursday afternoon, October 7. She has also been engaged as soloist with the Orpheus Club of Philadelphia on Saturday evening, May 15.



"A large audience greeted him last night and enjoyed his programme. The compositions permitted him to display his deft touch, his expert finger dexterity and his nice manipulation of light and shade."—*The New York World*.

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## NEW YORK CONCERTS

(Continued from page 16.)

(Kernochan), "The Last Hour" (Kramer), and "At the Well" (Hageman).

## THURSDAY, APRIL 22

## Louis Edgar Johns, Composer-Pianist

Louis Edgar Johns, an American composer and pianist from Pittsburgh, gave a recital at the Princess Theater on Thursday afternoon, April 22, at which he had the assistance of Mary Schiller, soprano; Elsie Lyon, contralto; Sydney Biden, baritone; Sascha Fidelman, violinist. The recital consisted of a program of his compositions, Mr. Johns opening with two piano numbers—Elegy, "At the Hero's Grave," and variations in F—which he played in an agreeable manner. The works revealed originality and a certain charm that found appreciation. He was warmly received.

Mr. Biden, who possesses a good baritone voice, sang four songs, including "If All Chords Thou Wildest Sound," "The Rainbow," "The Judgment Day" and "Ave Maria," the last being especially well liked.

Miss Lyon followed in three songs—"The Vine Blossoms," "Robin Redbreast" and "Four Wishes." She displayed a rich and sympathetic voice and did full justice to the songs. The rest of the program follows: Romance, tarantella, Mr. Fidelman. "Bend Forevermore Above Me," "A Lake and a Fairy Boat," "The Valentine," Miss Schiller; caprice, "Christmas Eve," "Humming Bird," Mr. Johns; "Request," "The Student's Serenade," "Go Wander!" "May Song," Mr. Biden.

## Tilly Koenen

Tilly Koenen, the Dutch singer, gave her first recital in America for several seasons at Aeolian Hall on the afternoon of Thursday, April 22. Miss Koenen began with songs by Schubert, Wolf and Strauss sung in English. It was obvious that she owed it to herself and her audience to have prepared herself better before attempting these. None of them was satisfactorily sung and the difficulties of fitting the elusive rhythm of one of the Wolf songs to the English words caused her to begin it three times before she was able to go through it. Later there followed songs in French, Dutch and English, the latter group including John Powell's "Heartsease." Miss Koenen perhaps does not realize that New York is used to professional accompanists of a very high standard. The young lady who accompanied her did as well as she could, but that was not very satisfactory.

## George Reimherr, Tenor

A friendly and appreciative audience attended the song recital given by George Reimherr, the young American tenor, at Carnegie Chamber Music Hall, on Thursday evening, April 22. Mr. Reimherr rendered with a decidedly artistic interpretation and splendid diction, the following program: "Where'er You Walk," Handel; "My Love's an Arbutus," old Irish; "Songs My Mother Taught Me," Dvorak; "Who Is Sylvia?" Schubert; "Fair Rosalind," E. Haile; "Serenade," Raff; "Oh Let Me Press Thy Cheek to Mine," Jensen; "Moonlight Night," Von Fielitz; "Spring's Approach," E. Haile; "O'er the Distant Mountains," Russian folk song; "A Song of India," Rimsky-Korsakoff; "The Sunset's Red Flame," M. Balakireff; "Ah, Not with God's Thunder," Moussorgsky; "The Want of You," Vanderpool; "Break, Break, Break," G. Romilli; "The Lonely," W. F. Parson; "The Bellman," Cecil Forsyth, and "My Heart's Country," by Kathleen Clarke. The young artist,

who was assisted by Lawrence Schaffler, pianist, was obliged to add several encores throughout the evening.

## FRIDAY, APRIL 23

## Maud Morgan, Harpist, and Dr. Carl, Organist

For her concert in Aeolian Hall, Friday afternoon, April 23, the harpist, Maud Morgan, had the assistance of the organist, William C. Carl, the soprano, Mme. d'Arhlay, and a half dozen of Miss Morgan's very young harp pupils. The more comprehensive concerted works were the Dubois fantasy for organ and harp and the Beethoven "In questa Tomba," for soprano, harp and organ. Miss Morgan gave pleasure with solo numbers by John Thomas, Oberthur and Schubert. Dr. Carl played an andante cantabile by Widor, the Bach D major fugue, a pavanne by William Byrd and the "Shepherds' Dance" from German's music for "Henry VIII." Dr. Carl's contribution to the program was a very worthy one, for he gave fine and colorful support in all the ensemble numbers, besides using the tonal resources of the instrument to secure many effects of mystery and mood which were especially well in place for such as the andante from the Widor symphony. The several children, mostly playing diminutive harps, greatly added to the interest of the concert.

## Helen Yorke, Soprano

Helen Yorke, soprano, who made her debut several weeks ago in Aeolian Hall, gave a second recital at Carnegie Hall on the evening of April 23. Her program consisted of operatic arias, Italian, French, Russian and English songs, and for the most part she interpreted these very skillfully. Miss Yorke is the possessor of a voice of natural beauty, clear and of wide compass. She shows careful training, especially in the art of coloratura. Runs, trills and the top notes seem to be no difficult feat for her. She attacks them with intelligence and sings on pitch. In addition, she has a charming stage presence and it was a pity that the singer did not have a larger audience than she did. Francis Moore furnished sympathetic accompaniments.

## Sittig Trio

The Sittig Trio, consisting of Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano, gave a very enjoyable concert at the Hotel Plaza on Friday afternoon, April 23. The ballroom of the hotel being inadequate to accommodate the large number of friends and admirers of this charming organization. The well balanced performances heretofore given by the Sittig Trio established for them an enviable reputation among real music lovers. Two ensemble numbers were beautifully rendered, Beethoven's trio in B flat major, op. 11, and "Fete champetre," by P. T. Miersch (first time). The first appeared at the opening and the second at the close of the concert.

Margaret Sittig played as solos the Mendelssohn concerto in E minor (first movement), and a group of three smaller pieces, "Grave," Bach-Kreisler; etude, Spiering (an unusually fascinating number which had to be repeated), and "Valse Bluetie," Drigo-Auer, to which she added as encore Dvorak's "Songs My Mother Taught Me." Her tone, technic, intonation and assurance disclosed her as an artist of extraordinary gifts. As evidence of the effect her artistic playing had upon her audience, it must be stated that she was recalled innumerable times.

Edgar H. Sittig also scored a big triumph with his fine playing of a group of three cello solos, "Chant du Voyaguer," Zeckwer; "Song of India," Rimsky-Korsakoff, and

"Vito," by Popper. He also received much sincere applause and responded with an added number.

Frederick V. Sittig, in addition to playing the piano parts of the two trios, accompanied his children sympathetically and with that true musicianship which invariably characterizes his work.

Ethyl Hayden, soprano, who was the assisting artist, sang charmingly, her numbers being "I Came with a Song," La Forge; "Don't Come In, Sir," Cyril Scott; "Snow Bells," Schumann; "A Fairy's Love Song," Spross; "Do Not Go, My Love," Hageman; "The Little House," Pierce; "Why," Tschaiowsky, and "At the Well," Hageman. She was ably accompanied by Florence Harvey.

## SATURDAY, APRIL 24

## Irene Schwarcz Jacobi and Michel Penha

A joint recital by Irene Schwarcz Jacobi, pianist, and Michel Penha, cellist, was given before a fair sized audience in Aeolian Hall on Saturday afternoon, April 24, on which occasion the two young artists played sonata in G minor, Handel; sonata in A major, Beethoven, rhapsody, Goossens; as well as adagio and allegro, op. 70, by Schumann. The recitalists made a very favorable impression.

## SUNDAY, APRIL 25

## Helen DeWitt Jacobs, Violinist

Helen De Witt Jacobs, the young American violinist, assisted by Minerva Albert, soprano, and Ada Tully Ammerman, reader, gave a very interesting recital in the Princess Theater on Sunday afternoon, April 25. The popular violinist, who played "Rondo Capriccioso," Saint-Saens; largo from sonata No. 6, Handel; "Schon Rosmarin," Kreisler; "To a Wild Rose," MacDowell; "Zapateado," Sarasate; "Rosary," Nevin-Kreisler; "Valse Espagnole," Grofossik; "Menuett," Mozart; "Musette," Sibelius-Powell, and "Danze Tzigane," by Nachez, charmed her hearers by the beauty of her tone, reliable technic and impeccable intonation.

Miss Albert sang two groups of songs as well as an aria from "Cavalleria Rusticana." Miss Ammerman contributed several readings. Marjorie E. Jacobs accompanied the violin solos, while Charles Embler played the accompaniments to the vocal numbers.

## Jacques and Manfred Malkin

Jacques Malkin, violinist, and Manfred Malkin, pianist, gave a joint recital at Aeolian Hall on Sunday afternoon, April 25, their program including the Mendelssohn violin concerto and the Lalo "Symphonie Espagnole" played together, the Beethoven sonata, op. 27, and a group of Chopin for the pianist and a group of short pieces for the violinist. Both of the artists have long been known here for talented musicians of serious purpose and everything they played was well done, with thorough knowledge of the composer's style and finished execution. Particularly good was Manfred's scholarly playing of the Beethoven sonata, while Jacques showed to special advantage in the brilliancies of the Lalo number. There was a large audience present which showed hearty appreciation of the excellence of the program and its performance.

## Samuel Lewis, Pianist

At the Hotel Astor (eighth floor) on Sunday afternoon, April 25, Samuel Lewis, the pianist, gave a recital which offered many delightful numbers. Opening the program with Beethoven's "Appassionata" sonata, he then offered works of Chopin, playing the ballade in G minor, a nocturne, etude, op. 10, No. 12, and the etude op. 25, No. 11, which were followed by the Rachmaninoff G minor prelude, Ganz's "After Midnight," a Debussy prelude, and Ravel's "Alborado del Gracioso." The final programmed number was Liszt's Hungarian rhapsody, No. 12. Mr. Lewis exhibited many fine qualities in his playing, especially in the Chopin numbers. He has a fine tone, excellent technic and his interpretations were very satisfying, the enthusiasm with which his efforts met being well deserved.

## Titta Ruffo, Anna Fitziu and Arthur Rubinstein

Because of his great popularity, what was to be expected on last Sunday evening happened. Titta Ruffo drew 7,000 or more to the Hippodrome for his farewell recital of the season, at which he had the assistance of Anna Fitziu, soprano, and Arthur Rubinstein, pianist. Such a riotous reception as the famous baritone received would be hard to match. Before he appeared on the stage for his first number, those seated on the stage began to arise so as to see him better upon his appearance. The action seemed to call for a seconding of it, so the gallery and standees lost themselves in wild applause, stamping and calls. Mr. Ruffo acknowledged the reception very modestly and began his number, "Eri tu che macchiavi," from Verdi's "Ballo in Maschera." After it, there was once more an unconfined demonstration of approval and an encore was given. In fact, it should be said that after each of his four arias, storms of applause, stamping and loud cries from all parts of the house reigned. And if Mr. Ruffo responded to all the requests for favorite numbers, no doubt he would be singing in the Hippodrome yet. As it was, before the evening was over, nine-tenths of the huge audience heard one selection that was uppermost in their minds, the Prologue from "Pagliacci." This came after his third selection, and his singing of it evoked more enthusiastic applause. Other numbers which he rendered included serenade from "Don Giovanni," Mozart; "Sei morta nella vita mia," Costa; aria from "Demon," Rubinstein, and aria from "Barbiere

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di Siviglia," Rossini. Mr. Ruffo was in excellent voice and his phenomenal top notes again aroused wonder.

Miss Fitzu also received a warm reception. Her selections were: "Blue Danube" waltz, Strauss, which was charmingly interpreted; aria, "Mio Babino Caro," from Puccini's "Gianni Schicchi," and the aria from Leoncavallo's "Boheme." Miss Fitzu's voice is of an extremely beautiful quality. She displayed it to marked advantage upon this occasion, especially in the "Gianni Schicchi" aria, which found full appreciation. As encores she gave Mana-Zucca's "Big Brown Bear," "The Cuckoo Clock," which had to be repeated, and "Comin' Through the Rye."

Mr. Rubinstein's numbers comprised: fantasia and fugue in G minor, Bach-Liszt; ballad in A flat, berceuse and polonaise, Chopin; "Triana," Albeniz; "La Plus que Lente," Debussy, and the twelfth rhapsody of Liszt. These he played with his accustomed skill, revealing his fine technical equipment and more than the average temperament. He was recalled many times and gave several encores.

Rudolph Gruen was the efficient accompanist for both Mr. Ruffo and Miss Fitzu.

#### Catholic Choral Society Concert

The Catholic Choral Society of New York, Dr. N. J. Elsenheimer, conductor, gave a concert for the benefit of the suffering children of Germany and Austria in the ballroom of the Liederkranz Club, on Sunday evening, April 25, which was attended by a very large and representative audience.

The several choral selections, under the able direction of Dr. Elsenheimer, were beautifully and effectively rendered. They consisted of "Cantate Domino," Hasler; "Regina Coeli," Tappert; "Die Nacht," Schubert; "Die Minnesänger," Schumann, and "Das Wandern," Zoelher, all of which were sung a cappella. Other numbers by the society were "Normannenzug," Bruch, for baritone solo, one voice male chorus and piano; "Suwanee River," Foster-Van der Stucken, for baritone solo and male chorus (a cappella), and "Landkennung," Grieg.

Mrs. Joseph B. Weed, soprano, sang "Hear Me Israel," from "Elijah," Mendelssohn; Dr. Elsenheimer's beautiful song, "The Sweet Story of Old;" "An Open Secret," Woodman, and "The Little Damsel," Novello. William Kroll contributed six violin solos—all Kreisler numbers—"Viennese Melody," "Siciliano and Rigaudon," "La Gitana," "Slavonic Phantasia," "German Dance" and "Liebesfreud."

Little Grace Castagnetta, the nine year old pupil of Dr. Elsenheimer, surprised her hearers by the excellence of her work, playing variations on "America," Beethoven; nocturne in E flat, op. 9, No. 2, Chopin; "The Music Box," Liadow, and "Elindance," MacDowell. Dr. Elsenheimer accompanied the soloists in his accustomed finished manner.

#### Mozart Society Presents Fine Program

The third of the private concerts of the New York Mozart Society, Mrs. Noble McConnell, founder and president, at the grand ballroom of the Hotel Astor April 20, was one of the biggest events in the history of the society, and in the winter's musical doings. A large audience, of distinguished festival appearances; Reinald Werrenrath, baritone; the New York Festival Orchestra and a chorus of one hundred singers under the direction of Richard T. Percy, was a very happy combination. Following the opening prelude to the "Mastersingers" (Wagner) by the orchestra, Nevin's "Wynken, Blynken and Nod" was prettily sung, with soprano solo ably interpolated by Lillian Home-sley. Two songs with harp and horn brought honors to the singers, but none at all to either the harp or horn; the one you could not hear, and the other was out of tune. "A Summer Night," by Herman, was beautifully performed and conductor Percy had to bow twice in behalf of the chorus. "The Dusk Witch" (Ambrose), a humorous darky song, had to be repeated because of insistent applause. Charles Gilbert Spross' "Harp Winds," written for and dedicated to the New York Mozart Society, is a tuneful work, full of delicate points, and was repeated. The string orchestra and harp accompanied it, and the composer was called to the platform and showered with applause.

This closes Mr. Percy's first season with the Mozart Society Choral, and it has been remarked that seriousness and effective work is the result. "Never has a conductor of the society had such good attention," said Mr. Spross, the official accompanist, and indeed, Mr. Percy and President McConnell have reason to be pleased with the work of his first season.

Mr. Werrenrath sang the prologue to "Pagliacci" in his well known manly fashion, and warm musical style, winning an encore. Four songs, including "The Wreck of the Julie Plante" (O'Hara) were done with beautiful enunciation, so that every word was understood. An encore song brought some dainty high F's. He later sang Chadwick's "Lochinvar" with much variety of expression and range of voice, the orchestra having pronounced Scottish effects. Tremendous applause led Mr. Werrenrath to sing "Danny Deever," which he does in altogether individual fashion. He gets all of the dramatic effects of Bispham, Hemus, Henschel and Max Heinrich.

The annual springtime festival and breakfast in Pastels occurs May 1, at twelve o'clock, noon. A dance will follow the breakfast. Concerts and dates of next year are already scheduled. The annual religious spring festival was at the West End Presbyterian Church, April 25, when Ellen Rumsey, contralto, and John Quine, baritone, were the soloists. Following this concert Florence Walton and Allen Fagan danced a waltz, fox trot and one step in the center of the large ball room, with spotlight. Following these professional dances Margaret McCandless made her debut as an amateur dancer in Mr. Fagan's original "Tickle Toe" dance. These dancing artists interested everyone, especially Mrs. McConnell, who publicly complimented them.

#### May Cleland Hamilton Locates at Aeolian Hall

May Cleland Hamilton, writer on musical subjects and the achievements of musical artists, announces that beginning with May 1, she will locate at 1544 Aeolian Hall. She has also many sonnets and poems in manuscript suitable for songs.

# EDDY BROWN

PHILADELPHIA PRESS, APRIL 17, 1920.

## EDDY BROWN'S VIOLIN PLAY PUTS HIM AMONG THE BEST

Soloist with Philadelphia Orchestra Acquits Himself in Manner of Which Americans May Be Proud—Stokowski Gives Fast Rendering to the Schubert Symphony.

BY CLARENCE K. BAWDEN.

Eddy Brown, a violinist, of whom Americans speak with pride, appears as the soloist at the current week's concert of the Philadelphia Orchestra. Mr. Brown is a native Chicagoan, but the major portion of his twenty-six years have been spent upon the Continent of Europe. There he has studied with Hubay in Budapest, and with Auer in Petrograd, after which there came successful tours of the major European musical centers.

His appearance this week is his initial one in Philadelphia, and after listening to the accomplished young man, we hope that his returns will be frequent. For a violinist in his middle twenties, Mr. Brown exhibits a commendable amount of musical decorum; in the concert he plays the Max Bruch "Scotch" Fantasy, a thing in which a too fervid temperament might appear a bit inappropos. This does not mean that Mr. Brown is lacking in temperament—the spontaneous way in which he enters into a competition is nothing if not temperamental.

But there is a mature discretion in the young man's interpretations which, despite the fact that he indulges in some Elmanish body and head movements, creates an enjoyable impression of good taste and temperamental control.

As to his playing, there can be no just dissenting voice in the pronouncement of Mr. Brown's violinistic. His tone is large and of a satisfying quality, his bowing is graceful and agile, while the technique of the left hand is more than sufficient. He is not a technically perfect machine—nor would we wish it; but judged by the accomplishments of contemporary violinists, he should have no hesitation in placing Eddy Brown among the very best. And how fine a thing it is to recollect that he is an American—spurning the addition of an "iski" or an "ovitch;" he makes his truly artistic triumphs with the plain Anglo-Saxon name of "Brown."

There are almost as many violinists as there are pianists, who keep coming around. But not all—nor many—of them, are so well worth hearing as young Eddy Brown yesterday proved himself to be. The boyish name of "Eddy" seems to suit him, though, with his rather serious, well-featured face and plenitude of dark wavy hair, he has plenty of dignity. He seemed somewhat nervous at the start yesterday, and fussed a bit, but soon gained poise and was not far into the first part of the Bruch "Fantasy" before the audience recognized him as a real artist of his instrument. He has a clear, steady, exquisitely beautiful tone, and his colorful composition, with its fleeting snatches of familiar Scotch airs, was played with authority, and with dash, poetic feeling and brilliance. At its conclusion there was the kind of applause that bespeaks its own sincerity, and which assured the talented violinist of his success.

### PUBLIC LEDGER— APRIL 17, 1920 EDDY BROWN SOLOIST WITH THE ORCHESTRA

Gives Fine Rendition of Scotch Fantasy of Bruch; Schubert Symphony Played

THE PROGRAM  
Symphony in C major.....Schubert  
Scotch Fantasy.....Bruch  
Siegfried's Rhine Journey.....Wagner

Eddy Brown, the violinist, made his first appearance with the Philadelphia Orchestra as soloist at yesterday afternoon's concert, and both in tone and musicianship showed himself to rank high among present-day violinists. He played the Scotch Fantasy of Max Bruch, a lengthy, melodious, but only moderately interesting work, but gave it with excellent taste, fine tone and perfect intonation.

The fantasy, which is almost in concerto form, has the weakness of construction which marks all the Bruch violin and orchestra numbers except the first (G minor) concerto. He has opened the work with a slow movement, although there is another one of greater length later. The second and fourth movements are allegros, but this departure from the accepted concerto form is not effective and reveals the same weakness as the second (D minor) concerto. Mr. Brown also showed a most excellent technique of the left hand: the fantasy gives little opportunity for a display of difficult or unusual bowings. His reading was musically throughout, and the work was played without exaggeration and with a due regard to the orchestral parts. The orchestration is one of the most effective of any of the modern violin pieces, for, although the full orchestra is used with the manifold tone color and richness, which this makes possible, the accompaniment is never too heavy and the instruments are chosen with the idea of setting off the solo instrument by orchestral contrast. The orchestral numbers on the program were but two in number the C major symphony of Schubert, which takes almost an hour to perform, and Siegfried's Rhine Journey from "The Twilight of the Gods." The symphony has all the melodic charm of the great Schubert compositions and it must be admitted had much of that diffuseness which was also a characteristic of the great composer. It was splendidly performed, the andante, with its lovely melody, and the vigorous scherzo being the best played as well as the finest movements of the work. The concert closed with the Wagner number, also finely done.

Management:

WINTON & LIVINGSTON, Inc.  
Aeolian Hall, New York

### THE NORTH AMERICAN, PHILADELPHIA. SATURDAY APRIL 17, 1920

## EDDY BROWN PLAYS WITH THE ORCHESTRA

Young Violinist Shows  
Himself a Musician of  
Finest Type

By Linton Martin

Before yesterday afternoon's concert by the Philadelphia Orchestra in the academy, the name of Eddy Brown, violinist, meant virtually nothing to local musical audiences. For this young man of 26, who hails from Chicago, has been heard here hitherto only in a limited morning recital several seasons ago, altho he has been on the American concert platform during the last five years. But his superb playing as soloist with the orchestra this week leaves no possible doubt of his position as a musician of the finest type.

In fact, it is scarcely too much to say that in emotional eloquence, sincerity and pervasive appeal, this utterly unaffected young man's playing comes closer to that of Kreisler than any other violinist of the younger generation. Mr. Brown elected to be heard in the rather meretricious "Scotch Fantasy" of Max Bruch, and it was his triumph as a fine artist that he endowed it with extraordinary warmth of sentiment, breadth and beauty; qualities which it does not possess intrinsically in any marked degree.

There is no lack of facility of technique in Mr. Brown's execution, and certainly the Bruch "fantasy" is no mean test of virtuosity in this respect. But the sheer pleasure afforded by listening to the artists warm, full and pure tone is so great, and the spell he creates so pervasive, that one thinks last and least of mere glitter and brilliance in listening to him. It would be of more than casual interest to hear him in the great Brahms and Beethoven violin concertos.

The program held only two other numbers, the soloist's appearance being placed between Schubert's greatest symphony, the Seventh, and the "Rhine Journey" from Wagner's "Gottterdammerung," which dismissed the audience after precisely one hour and thirty-seven minutes of mellow music-making.

The symphony was given a generally placid performance, much of the vigor and so virility inherent in it being blissfully ironed out in the interpretation. "Siegfried's Rhine Journey" is perhaps not the purplest of Wagner's "purple patches." But it is virile music, even if it does bid fair to possess chiefly an antiquarian interest in the future, now that Rhine journeys seem to be made almost exclusively by the soldiers of la belle France.

### PHILA BULLETIN— APRIL 17, 1920

#### Philadelphia Orchestra

Schubert Symphony Played—Eddy Brown as Violin Soloist

THE playing of Schubert's symphony No. 7, in C major, is the orchestral feature of the program—the twenty-second of the season—offered by the Philadelphia Orchestra this week. Coming first, it is one of three numbers that make up the list, with Siegfried's Rhine Journey, from Wagner's "Der Gottterdammerung," placed last and, between these two, an unusually interesting solo event in the appearance of Eddy Brown, the young American violinist, who is heard in the "Scotch Fantasy" of Bruch. This program, as presented at the Academy of Music yesterday afternoon, will be repeated this evening.

Compared with the "Unfinished"—Schubert's best known and most popular composition in the symphonic form—the C major is a stupendous work. It quite overshadows the other in depth and power. Where the "Unfinished" is radiant and thrilling as it is in its melodious beauty, is little more than a symphonic miniature, the work is of full dimensions and impressive in its unison and majestic scope and power. The andante first movement alone is a masterpiece of instrumentation.

COLUMBIA RECORDS



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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, APRIL 29, 1920 No. 2090

Max Bruch has received the sum of money which Mrs. Fritz Kreisler and others collected for his benefit here and the aged composer's American friends will be glad to learn that he no longer is in dire want and at least has been saved from the pangs of hunger and homelessness.

Congratulations are in order both to Rose Lütiger Gannon, the well known Chicago singer, and to the Chicago Opera Association which has secured her services for next season. It is evident that the present management is to continue Campanini's policy of encouraging American artists of worth, and in Mrs. Gannon a very valuable addition to the already long list has been made.

May we be permitted to suggest to Mrs. F. S. Coolidge, whose munificence supports the annual Berkshire Chamber Music Festival and provides the annual Berkshire Prize Competition, that it would be a good idea to place the prize winning competition on two programs. A modern string quartet as a rule is quite too involved to comprehend and judge in one hearing, and its repetition would be to the advantage both of the composer and the listeners.

We have not begun to worry as yet about those five-dollar theater tickets next season. Of course, with the price of silk tights up from nine dollars to seventy-one dollars per pair—or set, or whatever they call them—as Florenz Ziegfeld claims, he simply must make the public pay for them. Personally we never bought tights for anyone except ourself, and shall, as heretofore, patronize tightless shows exclusively. But now that the subject is introduced, we venture to predict that Metropolitan opera prices will take another jump next season for new subscribers and the single seat sale, a prediction made without any hint from the powers that be.

Just as the MUSICAL COURIER goes to press, the St. Olaf Lutheran Choir, of Northfield, Minn., under its founder and conductor, F. Melius Christiansen, has come to Carnegie Hall with the revelation of an art which astonished the Chicago critics and musicians at the beginning of the tour three weeks before. Since the Chicago appearance, the cities which have had the rare experience of a visit from the choir have been Fort Wayne, Springfield (O.), Dayton, Columbus, Pittsburgh, Lancaster (three concerts), Washington, Baltimore, Philadelphia, besides the Victor studios at Camden. An extended review of the New York concert will be found in our next week's issue. Meantime New York musicians are expressing their unbounded astonishment and admiration for the organization which, though created and brought to maturity in

a Northwestern hamlet, has stirred their hearts to the depths through the combined mediums of character and beauty. Through all this there stands out the great personality of Leader Christiansen, still wishing himself to be known as a man of God, in a strange combination of modesty, humility and artistic courage. The gentlemen of the Chicago press and the musicians there are to be congratulated upon the corroboration they have found in the triumphal tour which the choir has been having since the Western debut.

"The Woman Without a Shadow," Richard Strauss' latest opera, is a big hit in Berlin, according to reliable reports. The work is said to be very melodious. So was "Rosenkavalier." What is left, then, of the argument, that Strauss' art had become ugly and diseased through the influence of Prussian militarism? Militarism and music have nothing in common.

Roland Hill—not the man who established the penny postage, or the soldier who supported Wellington in the Peninsular War, but the once popular and eccentric preacher of a century ago, in London—asks in one of his sermons: "Why should the devil have all the good tunes?" We ask, why? And again we ask, has he? If he has all the best tunes perhaps one reason is, that the Salvation Army bands and street choirs want only the poor tunes.

Why will violinists insist on introducing concertos into serious programs when they are accompanied only by a piano? The concerto is a work for solo instrument and orchestra and the soloist only does himself an injustice by playing it with so unsatisfactory a substitute as the piano. What would anybody think of a pianist who, in the midst of a public recital, introduced one of the standard concertos with the accompaniment played on a second piano?

It has taken a long time, but it really seems as if the Metropolitan authorities were coming to recognize the fact that Florence Easton is one of the best artists on their roster. In the last few weeks of this season, she has been getting some of those principal rôles which she has so long deserved and has done them exceedingly well. We look forward with great pleasure to seeing her Elsa in the English "Lohengrin" which comes next season—she is to sing it at the first performance. And we hope to see her as Tatiana in "Onegin."

Opera madness, so-called, now is raging for a week in Atlanta, Ga., and the malady will cost that city about \$100,000. Nevertheless the annual visit to that city of the Metropolitan Opera Company is an important event not only for Atlanta but also for the entire South, musical interest being stimulated, and economic advantage being gained from the tide of travel which turns toward Atlanta, and from advertising the fact that the Georgian city is wealthy enough to spend such a large sum in importing the most expensive form of entertainment known to luxurious New York.

Women have demonstrated beyond a doubt their ability to stand on an equal footing with men in the performing and managerial fields of music. In both directions the opportunities—created and developed by women themselves—are growing more and more extensive, and often the feminine element has proved itself even more capable than the masculine when both have essayed the same tasks. One case in point is the achievement of Margaret Rice, in Milwaukee, who, in spite of her arduous duties as Arthur Shattuck's manager, decided that the symphonic life of her city needed advancement and became the propelling force that instituted a series of ten orchestral concerts by the Chicago Orchestra, even though the previous visits of that fine body had failed to stimulate the Milwaukee public into proper attendance of the concerts. The Milwaukee Orchestral Association (Miss Rice secretary and manager) took the matter in hand, and although thirteen or fourteen years of quasi-neglect on the part of Milwaukee had preceded the efforts of the new propaganda society, the Chicago Orchestra, according to the Milwaukee Sentinel, "has just closed the most successful season of concerts ever presented by it in Milwaukee. In using the term 'successful,' one means in this case financially, for each year has presented a problem difficult of solution for both management and guarantors, but this season closes without a deficit, which is a matter for congratulation for every one concerned." The social, professional and

musical elite of Milwaukee attended the concerts, and two hundred guarantors sponsored the financial end of the venture. The Sentinel gives credit where credit is due when it says: "It was no easy undertaking, and Miss Rice's untiring efforts are largely responsible for the results." The concerts now are guaranteed for five years.

Now then, Carlyle and Longfellow, which one of you is right? You, Carlyle, say "Music is well said to be the speech of angels," and you, Longfellow, assert that "Music is the universal language of mankind." Is mankind angelic, or are angels just plain mankind? Or are you both talking big words without knowing what you are talking about? Out with it!

Music note from England, via Paris (Le Menestrel): "It is proposed to substitute a perfected gramophone in certain churches in place of the choirs." In the first place, who has heard the "perfected" gramophone? And in the second, there are some churches where—but perish the thought. There are also certain choirs that sound not unlike gramophones as it is, though not perfected gramophones.

Maurice Lena, who wrote the book of the "miracle" opera, "Le Jongleur de Notre-Dame," for Massenet, has done it again. This time his "miracle in three tableaux" is called "La Damnation de Blanche-fleur" and the music to it has been made by Henry Fevrier. It was produced the other day at Monte-Carlo, with Marguerite Carre, wife of the director of the Paris Opera-Comique, and Vanni Marcoux in the principal roles. The French papers speak of it as a great success, but after seeing the other weakly efforts of M. Fevrier, we prefer to wait and see what we think of it ourselves; in fact, we could die happy without ever seeing it.

More and more important is the subject of German music in connection with the coming season, and closer and closer comes the moment when the Teutonic compositions will be restored to their rightful place in concert and opera in this country. England and France already have lifted the ban, the former to such an extent that General Mangin now recommends the giving not only of all the Wagner operas, but also those of Richard Strauss and other modern Germans. The great soldier explains his viewpoint most sensibly, to wit:

For me music has nothing to do with patriotism. We are victorious, and the repugnance we may have had for German art ought to disappear. I went to performances of Wagner at Mayence—I even had some part in organizing them.

"Change your partners" seems to be the fashionable movement in the orchestra quadrille as the present season comes to its end. One hears of numerous changes. A considerable number of the players who left the Boston Symphony Orchestra have already signed for Bodanzky's National Symphony Orchestra (until now the New Symphony) and more will do so later—some seventeen or so in all, it is reported. A goodly number too are deserting Josef Stransky, and the Philharmonic, according to report, for the Bodanzky-Mengelberg, band, and a double quartet or so are to come up from Philadelphia. All in all, the twin conductors ought to have quite an orchestra next season. The St. Louis Orchestra also is having its troubles. Out there the Lasky-Famous Players are putting up a palatial new theater, and they do say that nearly half of Max Zach's men will desert the symphonic bench to sit in its orchestra pit.

The season just ending has indeed been a banner one for the younger American artists, both in the concert and operatic fields. Florence Macbeth's exceptional success with the Chicago Opera Association in Chicago, New York, Boston and on tour, is one shining proof of the fact that hard work and continuous study is bound to bring the desired goal of all artists—success! Immediately after the close of her season with that organization, Miss Macbeth left on a concert tour which extended to the coast, from which reports of a most commendable nature have reached the East. In connection with this American singer's achievements, it is interesting to note that Yeatman Griffith has been and still is her sole and only teacher. Miss Macbeth not only studied with Mr. Griffith before going to Europe, but worked under his guidance in London. At every opportunity while in New York between engagements, she has continued to study with him. Both Miss Macbeth and Mr. Griffith are to be congratulated upon the outcome of their combined artistic efforts.



# VARIATIONETTES

By the Editor-in-Chief

One of the best bits of news we have heard in a long time is the fact that at last that long wished for and demanded revival of "Louise" is to take place at the Metropolitan next winter. There will be all new scenery, but Miss Farrar will sing the title role. Wolff, of course, will direct and it looks very much as if Orville Harrold would be the painter-lover, Julien.

Manager S. E. Macmillan, supplementing our special, extraordinary news report that a horse named Bodanzky won a race recently, sends us the attached information:

Musicians and others connected with the National Symphony Orchestra, originally the New Symphony Orchestra of the Musicians' New Orchestra Society, take it as a good omen that Bodanzky, a two-year-old colt owned by Walter J. Salmon, a member of the board of directors of the orchestra, won the first race of his career at Havre de Grace, Maryland, on April 17. It was the first time he ever had faced a starter. For the men connected with the orchestra it was more than a good omen, for several of them, for sentimental reasons, if for no other, laid small wagers that the colt would "earn brackets" at his first start, and consequently were financially rewarded, the odds against the colt being a little more than three to one.

Mr. Salmon preceded Clarence H. Mackay as president of the New Orchestra Society, and it was as a compliment to Artur Bodanzky, conductor of the orchestra, that he bestowed his name on the colt. Mr. Bodanzky himself took quite a lively interest in the debut of his namesake.

By the way, Bodanzky ran again a few days later, but lost his race by a narrow margin. On the other hand J. K. L. Ross' Damrosch, favorite at 3-5, won the fourth race at Havre de Grace, Md., April 22. The official description says: "Damrosch was in hand to the stretch turn where he shook off all opposition and drew away without effort." Also on April 22, at the same track, Enrico Caruso ran fourth in the third race after leading for a considerable part of the distance.

J. C. Breil, composer of "The Legend," evidently has his eye on world problems as well as grand opera fame and movie music profits, for he declares that: "The protest against the high cost of living which now is taking concrete form in overall, celluloid collar, and lunch kit parades, alarms me. I'm afraid the next proposed affair might be a nocturnal parade of such of us who object to the high cost of pajamas and nighties." Will there be a lingerie unit, too?

On his recent Lincoln, Neb., visit, Godowsky said to pianist Sidney Silber: "Everything I know I owe to myself and my pupils."

If he lived in Turkey, where leaders get titles, they surely would call him Godowsky Pasha.

A letter writer to the New York Tribune, putting his tongue in his cheek, remarks: "I like very much Jerome Kern's 'The First Rose of Summer' (from 'She's a Jolly Good Fellow') and I've liked the melody a long time as G. W. Chadwick's setting of Chaucer's 'The Busy Lark.'"

The discovery of the much talked of hitherto unpublished gavotte (for pianos, four hands) by Beethoven is due to investigations made in 1908 by Messrs. Georges de St. Foix and Theodore de Wyzewa with the object of establishing the authenticity of certain autograph manuscripts heretofore attributed to Mozart. These manuscripts, originally in the possession of the Emperor of Austria, were presented by him, oddly enough, to no less a person than the Sultan Abdul Aziz of Turkey, who subsequently gave them to his music director, Guatelli Pasha. The well known English collector, Julian Marshall, bought them from Guatelli's son and they were ultimately acquired by the British Museum. A close examination of the manuscripts resulted in the startling conclusion that not only had a serious error been committed in attributing them to Mozart, but that the idiosyncrasies of style and handwriting proved beyond the possibility of a doubt that they could have emanated from no other pen than that of Beethoven. This charming gavotte, which represents Beethoven in his earlier and consequently most Mozartian period (about 1786), was played for the first time by Mme. Olga Samarooff and Harold Bauer at a concert given by the Beethoven Association on January 13, 1920, in New York. Rene Fischer arranged the gavotte for

small orchestra and it had a most successful premiere in that form last Thursday evening at Delmonico's during a dinner attended by about thirty members of the Beethoven Association.

Edwin Evans is willing to pass on his rules for becoming a successful singer, and they are:

1. Voice.
  2. Mental and physical strength.
  3. A good musical education. It is amazing how many students of singing there are, as well as singers with a fair measure of success, who are absolutely ignorant of the rudiments of music, often being unable to tell the key of the composition which they are singing, and who depend entirely on their ear to put them through. A good ear for music is absolutely essential, but the eye is being sadly neglected.
  4. Money to prosecute your studies with a first class teacher (it pays to get the best), and also to pay for dignified and judicious advertising. This is a feature that young and sensitive singers sometimes shrink from, with the foolish notion that they should not talk about themselves. If you cannot afford a manager or press agent and have really done something worth talking about, don't be afraid to tell the world. Later on, when your engagements grow beyond your business ability, then it is time to seek a reputable manager.
  5. Practice self denial, which may be very necessary in order to accomplish the things mentioned in Article 4.
  6. A strong will and a determination to succeed, in great discouragements which all successful artists have experienced.
  7. With this equipment, a fair measure of good luck, daily practice, combined with earnest concentration, you will have a fine chance to succeed.
- Though the world is full of all kinds of singers, bear in mind there is always a place for another good one.

It may interest strikers, Bolsheviks, I. W. W.'s, "outlaws," and others of the horny handed sons of labor to know that on the letterhead of F. W. Eberhard, of Pierce, Neb., representing the Packard Piano Company (Fort Wayne, Ind.), one may read: "If there is No Harmony in the Factory there will be None in the Piano. (Copyright)."

M. B. H.'s weekly fling: "Some men write music, some perform it, and others criticise it."

That rhythmic, clinking sound was not a signal from Mars but Enrico Caruso counting the \$120,000 he is to receive for twelve operatic performances in Havana next month.

Bispham, in his autobiography published a few weeks ago: "It is extraordinary how generally musical reviewers attempt to impede rather than assist artists in their work and to destroy rather than uphold well-established reputations."

We read about a "leading" music critic. Whom does a leading music critic lead?

That mischievous minx, Editha, suggests that in the English version of "Lohengrin," to be produced at the Metropolitan next season, the Knight of the Swan might make a great popular hit by replying to the overcurious Elsa: "My dear, you don't know the half of it."

Huneker says in last Sunday's World that he doesn't believe Mary Garden called the New York critics "dried out old men," in the MUSICAL COURIER interview published recently. Huneker is breaking a lance for his brethren of the quill, for Mary was careful to mention that she did not include Huneker in the jejune list. Rene Devries, one of the most conscientious of reporters when he elects to drop general representing long enough to stalk a great news story, never has printed a line in this paper which he knew to be untrue. The MUSICAL COURIER interview with Mary Garden, as obtained and reported by Devries, is authentic in every word and may be so considered by those who read it in these columns.

The only reason why Russell Hammell's Aeolian Hall song recital program did not chronicle "Open Your Blue Eyes," instead of "Ouvre tes Yeux Bleues," probably was because Anna Fitzu's song at the Hippodrome read "Mio Babbino Caro," instead of "My Dear Little Father."

Will the Maennerchors come back in New York State with 2.75 beer?

"Serge Prokofieff, a Russian dancer," is announced by the Morning Telegraph as sailing for

Europe last Saturday. Aside from the fact that his name is not Prokofieff, but Prokofieff, and that he is not a dancer, but a composer, the Telegraph item is startlingly correct.

Montague Glass, author of "Potash and Perlmutter," has his own recipe for handling critics. In the Bulletin he advises: "Slanging the critics is as impolitic as arguing with a traffic policeman. He can always hand you a 'ticket' next time. The thing to do is to drive humbly on and tell your wife what you could have said to him if you had wanted to."

At the final (April 23-24) concerts of the Chicago Orchestra, the last number on the program was Frederick Stock's "March and Hymn to Democracy." Democracy, democracy? Oh, yes, that's what America made safe for the world.

In relation to the singing of German song classics with texts translated into English, the Manchester Guardian remarked recently: "The notion that by changing the name of a thing you change the thing itself does not circulate extensively outside the South Sea Islands."

And H. T. Parker, in the Boston Transcript: "Ninety-nine out of every hundred listeners are taking not a thought of Wagner's nationality and care not half a pin for him otherwise than as maker of music. Enough that in tones he stirs, illudes, pleasures, transports them; that changeless in his operas dwell a lasting power, an enduring beauty."

Percy Grainger's "Gumsuckers' March" now has company in Eastwood Lane's no less courageously named, "The Crap Shooters," to be played by Henry Souvaine at his Aeolian Hall recital tomorrow (Friday) afternoon.

A Tribune correspondent suggests that Fritz Kreisler compose a waltz entitled "The Beautiful Blue Denim."

Is there any limit to the vagaries of press-agenting? Not long ago we were treated to the hair-raising front page stories of Miss Amazar's allegations that Mr. Baklanoff is not all he should be. Deportation, arrest, revolver threats, beatings, and other horrors figured in the tales. Now comes the New York Evening Journal with an April 20 cable from Paris, as follows:

Paris, April 20.—George Baklanoff, the Russian baritone of the Chicago Opera Company, who left New York April 3, after having been arraigned on charges under the Mann White Slave act, was discovered at the Hotel Lotti here, dining in the most amicable and intimate atmosphere with Elvira Amazar, also known as Miss Rosenstein, who had preferred the charges against him in America.

Baklanoff left Paris after a several days' stay. He expects to fill engagements in Germany and Austria.

The naivete of the last two sentences particularly gets our capra hircus.

If our dailies would devote only half as much space to John Alden Carpenter as they do to Georges Carpentier—finish the thought for yourself.

As a rule we avoid with particular care the concerts of children and also all other demonstrations of juvenile musical genius. However, we were caught unawares last Saturday afternoon when Mrs. Rufus King, Bruno Huhn, and Mrs. Adrian Iselin invited us to something or other at the Bovee School on Fifth Avenue, and after we got there we discovered that we had been ambushed into listening to an exhibition of how the Justine Ward method of music teaching develops intonation, vocal ability, and thorough tonal knowledge in youngsters of even the most tender age. We saw astonishing exhibitions of absolute pitch, sight reading, rapid notation, vowel forming, and the like. The manner in which the kiddies had been taught was explained and proved to be a novel departure in every way from the time honored and somewhat tedious and dusty means employed to filter music into us during the years when baseball was more important to us than Bach and it seemed a semi disgrace and made us tragically unhappy to be asked to play Schumann's "The Happy Farmer" for hypocritical visitors and bored relatives among whom two jeering brothers were our pet terror. We feel that there is more than enough in the Justine Ward pedagogics, as a time and mind saving device, to



justify detailed investigation on the part of educators.

They say that Fortune Gallo is torn 'twixt his desire to live up to the French traditions of the Manhattan Opera House, and his patriotic wish to give his next season's productions there in English. Why not compromise and use the two languages in an operatic entente cordiale so representative of the fraternal relations now existing between the two great republics? As the basis for a suitable libretto of that kind, the following story and treatment are submitted:

Gladys D'Houbigant drew her *penchant* closer about her as she settled into her *vis-à-vis*. She was a bit *risqué*, that day—a nuance of *sauve qui peut* crossed her *gauche* features. The boat was pitching heavily, however, and John Le Marseillaise was too *au réveur* to notice.

"You were saying—?" she murmured, fingering her *prie-dieu*.

"Nothing," he replied, with terrific *diablerie*.

She gave him a tender *coup de grace*.

"How interesting!" was her murmured answer. Then, "this ship is *svelte*, isn't it?"

He lurched into the *pis aller*, as he replied, thickly, "too wonderfully so! I think I'll go and get a *mal de mer*."

"Do fetch me one, too!" She looked up at him through her *bas bleue*. "You know," she added, regarding his *soupcou* coyly, "I do awfully like *qui mal y pense*."

*Dévoité* as he was, he could scarce keep his feet. Already his *bête noir* had appeared, and he sank into a *casserole* beside her.

"Gladys," he ventured, gazing at her *je ne sais quoi*, "I love you!"

"Really?" She seemed to admire his *divertissement*. How well it fitted.

But he was *consommé*. Rising he threw his arms about her *chef d'œuvre*, and pressed a kiss upon her *crêpe de chine*. She shivered.

A dark object dropped overboard. It was a French phrase-book.

"*Carpe Diem!*" he cried, "we are lost! All is over."

Throwing her *chiffonier* about her shoulders, she plunged into her *bouillon*.

LEONARD LIEBLING.

#### FUTILITY

The futility of contemporary criticism of an artist and his work came to our mind as, reading through an article in the Vienna "Musikblätter des Anbruch" on the latest opera of Franz Schreker, the most fertile and prominent German opera composer of the moment, although an Austrian, we find that the author, Paul Bekker of Frankfurt, a critic of standing, says: "It may seem exaggerated and dangerous to make a statement of this sort, still I must say that the work of Franz Schreker, with 'Treasure Seekers' (his latest opera) representing the peak, is not only the most original exhibition of musical-dramatic talent of our time, but represents at the same time a new direction in the history of German opera, the first powerful and successful breaking-away from the musical, and dramatic rule of Wagner."

So thinks Herr Bekker. We heard and wrote on the first performance of Schreker's first work, "Die Ferne Klang," when it was produced in Vienna, about eight years ago. We thought it the most uninspired, tiresome, noisy, pointless work we had ever heard and we said so. It seemed to us to be the work of a man who said to himself, "Now I am going to write an opera," and wrote it. Technically it was well enough constructed, although the furies of the orchestra drowned even the chorus singing fortissimo in the final scene. But can we venture to say that we are right and Herr Bekker wrong? Absolutely not. Think of the horrible irony of fate, which preserves the name of Hanslick of Vienna only because he was the man who shouted loudest and longest against Richard Wagner, whom we, scarce a generation later, reckon among the musical immortals. And what is going to happen after another decade or two? Will Wagner still be there among them? Much as we admire his music, we sometimes doubt it.

Recall the fervid admiration for, almost idolatry of Mendelssohn's music some forty or fifty years ago. And what has survived? Mr. Damrosch played the "Ocean" symphony the other day and we wanted to say to him: "O, shun that symphony hereafter!"

And how does Richard Strauss sound nowadays? Answer: very mild. The wild man of the early days of "Heldenleben" has become the quiet man-

nered gentleman of today; not that a note has been altered in all the "Heldenleben" cacophonies, but our ears have caught up with them. Do you recall the absolute strangeness of orchestral noises in Debussy's "L'Après midi d'un Faune" when it was first played? Yet today it is agreeable, light, delicate music, with a slight salon tendency. So let's not dispute Herr Bekker's statement that Schreker is a "new direction" in German opera. Let us, indeed, trust that Herr Bekker is right. German opera has needed a new "direction" for a long, long time past. Since "Parsifal," the last Wagner work, only one German opera has found a permanent place in the international repertory—Humperdinck's "Hänsel und Gretel."

#### LUCASBRATIONS FROM LONDON

Clarence Lucas, sending us his London letter, included some things that were of such general interest that we took them over here to be printed in larger type and in a position where those readers who are not especially interested in London affairs might see them. The first is a profound meditation. Says he: "Listening to a boy soprano singing a woman's love song in Aeolian Hall (London), I noticed that my brain created a great and original thought, which clamors for utterance, as the poets say. I thought it was a blessing that little girls did not have to sing bass before they got their woman's voices."

The second selection is entirely serious and represents to a "T" the MUSICAL COURIER'S views on the subject of Elgar:

"On Saturday afternoon, Albert Hall was packed to the doors with admirers of Elgar's 'Dream of Gerontius,' which is generally conceded to be the composer's best work. It would be foolish of any one to deny this music a rugged kind of attractiveness with an audience of more than ten thousand persons listening attentively and applauding vigorously. The score was written twenty years ago and it still survives to challenge popularity with Handel's sunny 'Messiah' and Mendelssohn's melodious 'Elijah' in spite of its religious gloom and monotonous somberness. I can see that the part-writing is masterly, and the structure and style are the product of a skilled artist. Yet, although it is as strong as the famous stone coffin which was advertised to last a life time, I do not like it. It is a matter of indifference to me whether Wagner wrote 'Gerontius' or Elgar wrote 'Parsifal.' Both works bore me and I recall an epigram of the old Latin poet, Martial, beginning: 'Non amo te, Sabidi,' which has been parodied many centuries later in the well known lines:

I do not love thee, Doctor Fell;  
The reason why I cannot tell.

"There the matter must rest so far as I am concerned, for I will not be foolish enough to say that Elgar is not a great musician. He and the poet Browning have no message for me, as Bach and Milton have, as Beethoven and Shakespeare have, as Schumann and Keats have."

#### BLAMING THE PUBLISHER

We are expected to share the animosity or rather let us call it resentment, against music publishers which so many young composers have. But we do no such thing. Publishers always were, and always will be, middlemen who do their best to supply the demands of the public. It is a matter of life and death with them. They do not publish music for sentimental reasons or for a love of art, but to make a living. The only art they have is the very delicate and difficult one of feeling the public's pulse. Publishers make mistakes, of course, but not nearly as many mistakes, from the publisher's point of view, as composers make. It is a common practice of publishers to reject new compositions from young composers, but it is not a common practice of young composers to withhold from publication their new compositions or to accept the judgment of old and experienced publishers who refuse, to risk money in publishing the composer's work. The publisher always loses more money on a failure than the composer is called on to lose. And even the most careful and least venturesome publisher accepts and publishes far more compositions that fail than that bring in a little profit on the great expense of engraving and printing music.

We should like to ask composers what good it does them to have their compositions printed if those compositions do not circulate among music lovers and students. The sole aim of printing is to supply the world with as many copies as are required. The one, original manuscript is quite enough if

only one copy is wanted, and it is not possible to engrave and print cheaply enough to supply ten persons without charging them prohibitive prices.

But nothing that we can say is likely to deter young composers from rushing into print as fast as possible, and perhaps it is as well that composers keep on trying. Every now and then a new composition proves to be the message the world was waiting for. We shall not have written in vain, however, if we bring consolation to the composers of rejected manuscripts and teach them not to think hardly of publishers who are studying night and day to find out what the public wants.

How inconsistent it is of composers to blame the publishers for not publishing what the public does not ask for. The composer must either write what the public wants or be content to leave their compositions in manuscript. Let it be understood clearly, however, that we advise composers not to cater to the vulgar and run after the cheap applause of the uncultured. New compositions must be written and new styles must be evolved. Music will be a dead art on the day it ceases to move forward. But the composer will have to be contented with the knowledge that he has produced a work of art. He has no right to find fault with the publisher who is not an artist, but a business man, who lives by supplying the public with that classic commodity known as a long felt want.

The only way to make works of art commercially valuable is to raise the taste of the public. Do composers as a rule take the trouble of inducing their acquaintances to attend the best concerts in their towns? What do they do for the musical tastes of their neighbors and chance acquaintances? Most of them complain about the low tastes of the publishers who fill their shelves with the commonest kind of songs and dance music. It would pay them much better in the end to create an interest in good music. Work for music rather than for themselves and leave the maligned publishers alone. The publishers will print off thousands of copies of Tom's fugues, Dick's sonatas and Harry's symphonic poems as soon as the public demands them, and no sooner.

#### CLAIRVOYANCE

We are not sure that the MUSICAL COURIER does not owe an apology to its readers. Seldom is this paper beaten on musical news. But a weekly contemporary carried in a recent issue the story of a concert in Washington, a joint recital by Anna Case and Pasquale Amato. According to contemporary it was quite a concert. Its Washington correspondent sent in an eye-witness story about it, under the date line of Washington, D. C., April 10. Here it is:

The artists were heard in ballads and operatic selections, making a fitting close with the duet from "Don Juan." Miss Case, who is a favorite in Washington, sang with a charm and clarity of tone that called forth spontaneous applause. The rich baritone voice of Amato thrilled his audience.

Now the MUSICAL COURIER never got a line about that concert from its Washington correspondent. It was completely beaten. We were about to investigate—in fact, we were contemplating sending a severe official censure down to the capital city, when we decided to telephone about New York instead. The Metropolitan Concert Bureau, which manages those artists, never knew it had taken place. In fact they assured us they knew it had not taken place. The check sent by the manager in advance had turned out to be quite unproductive of funds and a promise to send money by telegraph to replace the check had not been kept, so that the artists had never even left New York on the way to Washington. It must be that our contemporary's Washington correspondent is a follower of Sir Oliver Lodge and communes with the spirits of singers, listening astrally to their "charm and clarity of tone" and being spiritually "thrilled" by their "rich baritone" voices, perhaps with the aid of a ouija board. Still it is undoubtedly true that the concert would have lived up to the description, had it been given, and perhaps we are guilty after all for not having, like our contemporary, a Washington correspondent with clairvoyant powers.

One who came from Paris tells us that Felix Fourdrain, the French composer, is much better known as a song writer in this country than in his own. Here his charming and often original songs frequently appear on recital programs. Just now he has written incidental music for Marivaux's play, "Arlequin poli par l'Amour," which the Paris Odéon is doing.



## Chicago Civic Music Association Gives Annual Festival

Frederick Stock, Eric Delamarter and George Dasch Conduct Orchestra; Herbert Hyde Directs Fine Chorus—Symphony Gives Last Concert—Recitals Prove Numerous—Studio Notes

Chicago, Ill., April 25, 1920.—This year's festival of the Civic Music Association at Orchestra Hall, April 21, was given eclat by the participation of the Civic Music Student Orchestra, which on this occasion made its conductors and sponsors even more proud by their splendid playing of the "William Tell" overture of Rossini, "Two Norwegian Melodies" by Grieg, Ries' "Perpetuum Mobile" (played by all the first violins, accompanied by the other strings) and Elgar's "Pomp and Circumstance" march, besides playing fine accompaniments for the children's choruses. Under the able direction of Frederick Stock, Eric Delamarter and George Dasch the orchestra gave excellent account of itself. The combined children's choruses under the leadership of Herbert Hyde sang Negro spirituals, Irish and Polish, Spanish and Scotch folk songs and a group containing Herbert Hyde's "Our Dear Old Pussy-Cat," Grant-Schaeffer's "Cuckoo Clock," and Carpenter's "Khaki Sammy," greatly delighting the large audience. In his plea for funds for the Civic Music Association, W. L. Hubbard, the Tribune's critic, pointed out what the Association is doing in the way of Americanization and mentioned that the purpose of the new orchestra had already been fulfilled by the Chicago Symphony Orchestra in the engagement of Theodore Ratzer, the first cellist of the Civic Music Students' Orchestra. An idea of Mr. Ratzer's ability was given in his solo in the "William Tell" overture. He should go far in his art, which has been so well guided by Hans Hess, his teacher. There was also a group sung by the Florence Nightingale Chorus, which is made up of eighty nurses from the Presbyterian Hospital, the Illinois and the Frances Willard Training Schools.

### CHICAGO SYMPHONY ORCHESTRA IN LAST CONCERT.

An air revoir which reflected the appreciation, pride and approval of Chicago music lovers was that given Frederick Stock and the Chicago Symphony Orchestra at the last concert of the season this week. By their continuous and thunderous plaudits the patrons brought Conductor Stock out many, many times to bow acknowledgment, showing that Chicagoans recognize that there is at the head of their Symphony Orchestra a big man who has made the organization what it stands for today. In a program comprising Rachmaninoff's second symphony, two Wagnerian excerpts and Stock's "March and Hymn to Democracy," Conductor Stock led his men to victory, delivering some of the finest playing of the season. Stock's march, which has been rewritten, made a more favorable impression even on second hearing through its bigness and scintillating melody and rhythm.

### MUSICAL NEWS ITEMS.

Edwin J. Gemmer had the great satisfaction of having his pupil, Albert Redshaw, of New Zealand, received with much acclaim by a fine audience for his first public recital at Kimball Hall, April 21. Mr. Redshaw was heard in an ambitious program of piano numbers, covering Chopin, Brahms, Bach, Liszt, Moszkowski and Rachmaninoff, all of which were delivered in a manner indicative of a brilliant future.

Advanced pupils of the Mandy School of Music presented a program at Lyon & Healy Hall, April 20. Those taking part were Oliver Burnett, John DeRuyser, Millard Heyman, Ramona Koeneemann, Ruth Ledvinka, Carl Linemann, Mary Hull, Marshall Meyer and Blenda Sterner. Mrs. Mandy played the necessary second piano parts.

### GUSTAF HOLMQUIST IN RECITAL.

Gustaf Holmquist, baritone, gave a song recital before a packed and demonstrative audience at Kimball Hall on Thursday evening, April 22. A serious student, Mr. Holmquist's improvements have been marked year after year until today he has reached a foremost place among the exponents of the difficult art of beautiful singing. Always desirous to give of his best, Mr. Holmquist is regarded as a reliable and conscientious artist, either when singing with oratorio societies or appearing as soloist with orchestras or on the concert and recital platform. The program heard on this occasion was built in such a manner as to reveal his various attainments not only as a linguist, but also as an excellent exponent of classical song literature and of the operatic realm. Opening the program with the Mozart "Within This Sacred Dwelling," which he sang in fine style, he proceeded to delight his hearers by a superb rendition of the Pierne "Sailor's Song" from "The Children's Crusade," in which oratorio he had formerly won big success. Likewise in the Haydn "With Joy the Impatient Husbandman" from "The Seasons," which concluded the first group he scored heavily. His French and Italian group was made up of Denza's "A un Portrait," the Halevy aria "Si la rigueur" from "La Juive" (a number, by the way, generally sung by a basso profundo), attested the wide compass of the baritone who penetrated low domains with great facility and sonority. Then came an Old French "L'amour de moi," sung with a beautiful mezzo voice which was most agreeable to the ear and the group came to a conclusion with another operatic aria. This time the one of the baritone in Verdi's "Don Carlo" "Ella giammai m'amo." Mr. Holmquist's ringing high tones were as effective in that aria as the low ones heard in the Halevy excerpt. The following group including two numbers by Alfvén, "Heart Be Still," and "The Waves," which like the following numbers, Korling's "The Charmers" and Peterson-Berger's "Autumn Song," were sung in Swedish. So pleased were the auditors with the rendition of those songs that they demanded an encore. After this group the singer showed his versatility by playing the accompaniments on the piano to another humorous Swedish song, which was received with the same mark of appreciation as the numbers inscribed on the program.

Two English groups were highly satisfactory. The first was sandwiched between the French, Italian and Swedish songs including Elgar's "Pleading," Berlioz' "Serenade of Mephistopheles," Stephenson's "Into the Dawn to Be," Rogers' "The Time for Making Song Has Come." The last included an old Irish song "Would That I Were a Tender Apple Blossom," Del Riego's "Homing," a humorous song "The Little Woman" by the distinguished composer Osgood; "The Wind Speaks" from the pro-

lific pen of the Chicago composer, Grant-Schaefer, and Squire's "The Old Black Mare" concluded the program.

Possessor of a voice of large dimension, Mr. Holmquist held it most of the evening under exquisite restraint, singing several of the songs with a mezza voce absolutely delightful. It was not, however, only through the voice that the recital was interesting. His interpretations were equally highly satisfactory and his diction of the English, French and Italian was perfect and the same must be said of the Swedish. An altogether highly enjoyable evening! Many professional singers were recognized in the audience, many of whom were teachers at the Bush Conservatory, where Mr. Holmquist is also one of the most successful instructors in the voice department.

### MRS. GANNON ENGAGED FOR CHICAGO OPERA.

Rose Lutiger Gannon, the well known American contralto, has just been engaged by the Chicago Opera Association for next season. She will make her debut at the Auditorium Theater next November.

### PAVLEY-OUKRAINSKY AND THEIR SCHOOL AT AUDITORIUM.

Before a capacity audience at the Auditorium Theater on Saturday evening, April 17, Andreas Pavley and Serge Oukrainsky presented their pupils in Gounod's "Walpurgis Night," and "Dance of the Paper Dolls," by the same composer; "Russian Dance," by Dargomijsky; Tchaikowsky's "Shadow Dance;" Beethoven's "Dutch Dance;" Godard's "Valse Classique;" Mozart's "Ball Game;" Gossee's "Crimoline Dance" and Rubinstein's "Valse Caprice." The pupils ranged from the tiny tots to the grown-ups, and all of them reflected credit on the school where they have been so well taught. To single out one student would be an injustice to the others, inasmuch as individually as well as collectively they showed the result of careful training, and if the applause of the public can be taken as a criterion of its pleasure, the enthusiasm manifested after each number must have left no doubt in the minds of the young participants as to the enjoyment they gave the audience. Likewise, the size of the audience must have attested the popularity of the school, the genial manager, Mrs. Charles Hagenow, and Pavley, Oukrainsky and their assistant, Merriel Abbott.

The school counts about one hundred students, all of whom participated on this occasion, and each participant shone with great eclat. Chicago has reason to be proud of Serge Oukrainsky and Andreas Pavley and their school, as they have helped to boost the city not only as a commercial center, but also as a metropolis in the artistic world. The second part of the program was given to the Pavley-Oukrainsky ballet, in which, besides the two expert dancers, the audience had the pleasure of seeing anew Miles, Ludmila, Shermon, Nemeroff, Y. and M. Arnold and Ledowa, all of whom had been seen often on the Auditorium stage as they belong to the regular corps de ballet which next season again will be directed by Pavley and Oukrainsky, master dancers of the Chicago Opera Association. The students and their elders had the assistance of a large orchestra which, besides supplying excellent support to the dancers, gave good account of itself between numbers with selections by Nicolai ("Merry Wives of Windsor"), and Tchaikowsky (finale from fourth symphony).

### FRITZ KREISLER IN CONCERT.

On Sunday afternoon at the Auditorium, before one of the largest audiences ever assembled at the Auditorium, Fritz Kreisler gave his final recital of the season under the direction of F. Wight Neumann. The program was made up of selections in which Kreisler has made himself beloved in the musical world, and consisted of request numbers which were admirably rendered by the famous artist. The program follows: Bach sonata in E major; Bruch's "Scotch Fantasy;" "Variations on a Theme by Corelli," by Tartini; Cartier's "La Chasse;" Kreisler's "Rondino on a Theme by Beethoven;" "Hindoo Chant," by Rimsky Korsakoff; Charles Robert Valdez's "Serenade du Tsigane," and Smetana's "Bohemian Fantasy."

### GANZ IN FIRST RECITAL OF SEASON.

At his first Chicago recital this season on last Sunday afternoon, Rudolph Ganz set forth piano playing of such a high order as to make his many friends and followers regret that he does not visit the Windy City oftener. Bigger, more satisfying or more manly playing than that which he delivers is seldom heard, and his listeners were not slow in recognizing this nor the fact that one of the big artists of the day was playing for them. Of his fine program this reviewer heard the Liszt "Variations on a Bach Theme," two Schubert impromptus and Ganz's transcription of the same composer's ballet music from "Rosamunde," the Beethoven "Appassionata" sonata and seven preludes of Debussy, all played with that brilliancy of technique, forcefulness, finish and mastery to which Ganz has accustomed us. Needless to add that he is a great favorite here and that his success was overwhelming.

### APOLLOS CLOSE SEASON WITH BACH MASS.

A performance of Bach's B minor mass at Orchestra Hall last Sunday afternoon, April 18, brought the Apollo Club's season to a brilliant close. Seldom have Harrison M. Wild's choristers reached such heights as at this concert, which proved one of the finest in the history of this glorious old Chicago organization. The Apollos seemed to get right into the spirit of Bach's stupendous work and they surmounted its many intricacies with care, and although there were some drawbacks in the performance, it showed the result of constant and diligent training on the part of the Apollo's prominent leader. Florence Hinkle, indisposed, was supplanted by a local soprano, Orpha Kendall Holzman, and another local singer, Louise Harrison Slade, sang the contralto part. Reed Miller's lovely tenor voice was used to splendid advantage and Charles Trowbridge Tittmann, baritone, gave good account of himself. The entire Chicago Symphony Orchestra assisted.

### CARRIE MUNGER LONG RETURNS FOR DUNNING CLASSES.

Carrie Munger Long, a busy normal teacher of the Dunning System, has had a most active year of teaching. Mrs.

(Continued on page 44)

## I SEE THAT—

According to authoritative information, Gino Marinuzzi will be the successor of the late Cleofonte Campanini as artistic director of the Chicago Opera.

Free tickets for the summer band concerts at Columbia University are now ready.

It is rumored that Edith Mason has been invited to create a new role at the Paris Opera Comique next season.

This is the first year in musical history that American artists appear abroad under American management.

Ann Arbor's music festival takes place May 19-22.

Two prizes are to be given in connection with Rudolph Ganz's master class in Kansas City.

Musical life in Budapest may be summed up in one name—Dohnanyi.

Twenty-three concerts in fourteen days brought the Bridgeport season to a climax.

The Chicago Opera Association will appear at the Manhattan Opera House while in New York next year.

Fred Patton has been called the bass Rosa Raisa.

Ex-Concertmaster Frederic Fradkin is suing the Boston Orchestra for libel and breach of contract.

A daughter was born to Mr. and Mrs. Victor Harris on April 25.

The thirty-fifth season of the Metropolitan Opera House ended last Saturday evening.

Mildred Dilling sails for France the end of May.

Charles Dalmores is at present living in Nice, France.

Arthur J. Hubbard, of Boston, is a grandfather.

The St. Louis Symphony Orchestra played one of Irma Seydel's compositions at a recent concert.

Joseph Carl Breil is at work on a musical comedy which will be produced next season.

A telegram from Helen Cahoon states that the piano recital which Winifred Byrd gave in Ft. Worth was the most artistic ever given in that city.

Per Nielsen has engaged Mme. Sundelius to sing with the Westminster College Oratorio Society.

Paul Stoeving has issued a book on "The Mastery of the Violin Bow."

Jean Nestorescu is arranging a concert for the benefit of the Rumanian War Orphans on May 14.

Walter Bogert has been appointed lecturer on the History of Music at Yale University.

Fred A. Grant has composed a "General Leonard Wood March."

Fred Patton has been booked for ten festivals in a year and a half.

Umberto Sorrentino won many press praises for his singing in "Trovatore" and "Traviata" in Baltimore.

The American Guild of Organists will hold its annual meeting and election of officers on May 6.

Caruso was given a tremendous ovation at the close of his seventeenth season at the Metropolitan.

Rosalie Miller sang especially well at Columbia University on April 22.

The United States Army needs bandmen.

The last of the Frederic Warren Ballad Concerts this season takes place at Aeolian Hall, May 10.

Riccardo Martin is en route to London, where he will sing at Covent Garden next month.

Marcian Thalberg and Jean ten Have, both of the Cincinnati Conservatory of Music, will summer abroad.

The engagement is announced of Walter Golde and Edith Sheer-Sullivan.

Claude Gotthelf has returned to New York from a concert tour as accompanist for Anna Case.

The Fifty-eighth street branch of the N. Y. Public Library has an extensive collection of musical literature.

Claudia Muzio will make her first transcontinental tour in 1920-21.

Major Boosey tells how differently popular music is advertised in England from what it is in America.

William A. C. Zerff has removed his New York studio to 333 West End avenue.

Richard Strauss' latest opera, "The Woman Without a Shadow," is a big hit in Berlin.

The Society of Oregon Composers gave a luncheon in honor of Percy Grainger.

Florence Easton believes that home life and a stage career are not incompatible.

R. Huntington Woodman has been organist of the First Presbyterian Church, Brooklyn, for forty years.

Rose Lutiger Gannon has been engaged by the Chicago Opera Association for next season.

John Brown has been appointed president of Winton & Livingston, Inc., concert managers.

On April 27 Cecil Fanning began a series of six recitals in Wigmore Hall, London.

Georges Eyssautier has accepted the position of press representative with the Scotti Grand Opera Company.

The Aeolian Company, together with its staff, presented Catherine Jackson, one of its faithful employees, with a complete Duo-Art outfit as a wedding gift.

Thibaud is recovering from a slight attack of pneumonia, and will be able to sail for France May 12.

The Berkshire Chamber Music Festivals will be continued despite the abandonment of the Berkshire Quartet.

After May 1 Winton & Livingston, Inc., will be located at 1451 Broadway, New York City. G. N.



## ALABAMA FEDERATION OF MUSIC CLUBS HOLDS ANNUAL CONVENTION

Young Students' Contest Arouses Interest in Dothan Event—Ruth McCann and Josephine Haylow the Winners—Combined Choruses Sing Cantata—Edna Thomas Presented in Recital—Montgomery Oratorio Society Gives Fine Easter Concerts

Montgomery, Ala., April 12, 1920.—The fourth annual convention of the Alabama Federation of Music Clubs met in Dothan, Ala., last week, probably the largest gathering of its kind ever held in the State, representative delegation being in attendance from Montgomery. Mrs. Oscar Hundley, of Birmingham, the president of the federation and one of its founders, presided over the sessions. In addition to the several committee reports on the phases of the federation's activities, Alexander Henneman delivered an address on the subject of "Music Credits in Public Schools and Standardization of Teachers."

Under the direction of the State choral director, Forrest Dabney Carr, a chorus was organized for the occasion from representatives of all the clubs in the State federation, which rendered the cantata, "Indian Summer." Mrs. F. B. Neely, soprano; Mrs. W. C. Giles, contralto; P. Montano, flutist, were the soloists, with Minnie McNeill as accompanist.

The young students' contest, inaugurated during the past year, was a most interesting feature of the meeting. Mrs. Victor Hanson, former president of the federation, was in charge of the contest, which included students of piano, violin and voice. There were a number of entries for each of the prizes, which were awarded as follows: piano and violin, both to Ruth McCann, of Montgomery; voice, to Josephine Haylow, of Birmingham.

A number of concerts with federation soloists were given, the principal artist being Edna Thomas, mezzo-contralto, of New Orleans, who rendered an entire evening's program, in a manner that evoked the enthusiastic approval of her hearers. Mrs. Key Murphree, of Troy, was elected president, to succeed Mrs. Hundley. The next meeting will be held in Mobile.

### MONTGOMERY ORATORIO SOCIETY GIVES EASTER CONCERTS.

The Montgomery Oratorio Society, C. Guy Smith, conductor, made its fourth and fifth public appearances on Good Friday and Easter. On the former occasion it rendered DuBois' "The Seven Last Words," the soloists being Mrs. Holley Cowherd, soprano; Charlotte Mitchell Smith, contralto; Homer Burrus, tenor, and Louis Kreidler, baritone. The chorus has been under the direction of Mr. Smith for the past two years, and the work accomplished

shows the result of his careful training. The soloists all acquitted themselves with credit, especially Mr. Kreidler, who sang with much beauty of tone and dramatic effect. Mrs. Cowherd and Mrs. Smith, both local favorites, were also heard with much pleasure.

The Sunday concert consisted of a presentation of the "Stabat Mater," by the same chorus, with Mrs. Cowherd,



JOSEPHINE HAYLOW,

Winner of the prize in the Young Students' Voice Contest, Alabama Federation of Music Clubs.

soprano, Mrs. Smith, contralto, Charles Troxwell, of New York, tenor, and Jack Thomas, of Birmingham, bass. This is the second appearance of Mr. Thomas as soloist with the society, and his singing is more and more appreciated in Montgomery. Marion Auerbach played the organ accompaniments with distinction. Mr. Smith, the conductor, has worked unceasingly in the interest of the organization, which is the only one of its kind in the city, and he has been successful in building up a chorus of which he has every reason to be proud.

P. G.

## Louisville's Music Festival

Under the direction of Ona B. Talbert an interesting series of musical events is scheduled to take place on May 6, 7 and 8, at Louisville, Ky., under the auspices of the Fine Arts Association. On Thursday afternoon, May 6, the Minneapolis Symphony Orchestra, Emil Oberholfer, conductor, will give a program with Harriet McConnell, contralto, as soloist. The same evening the orchestra will be heard with Rafael Diaz, tenor, as the assisting artist. On Friday evening, Lucile Lawrence, soprano, and Oliver Denton, pianist, will give a joint recital, and the concluding concert will be given Saturday evening by the Russian Symphony Orchestra, Modest Altshuler, conductor, and Henry Hadley as guest conductor.

## Rubinstein Club Concert an Enjoyable Event

The Rubinstein Club's final concert of its thirty-fourth season, given Tuesday evening, April 20, was an event of decided importance, both musically and socially. In the first place, besides a large choral of over 100 voices under the efficient direction of William Rogers Chapman, there were Carolina Lazzari, contralto, and Rudolph Ganz, pianist, as artist soloists, and secondly, the ballroom of the Waldorf-Astoria was entirely filled with a brilliant throng of members and guests.

The choral opened the program with Deems Taylor's "Shepherd Maid, Why Tarry?" finely rendered, with well balanced and admirable quality of tone. The lighthearted "Gay Butterfly," the Farrar waltz song, arranged by William Dressler, was its second offering, in which Mrs. Harvey Self sang the incidental solo. Conductor Chapman's own "The Message" and "Ave Maria" were sung by request, the soloists being Mrs. Lottie H. Fehheimer, Mrs. F. L. Wood and Mrs. R. G. MacRobert. They were accompanied by both piano and organ; Alice M. Shaw proved exceptionally capable at the former throughout the list of chorus numbers, and Louis R. Dressler presided acceptably at the latter. For the "Ave Maria" the lights were subdued, making an unusually impressive effect.

The second part of the program began with Manu-Zucca's "Mercy" and "Sleep My Darling." Affording a splendid contrast, each was given in appropriate mood, and were received with sincere appreciation. There were many expressions of delight following Clay Smith's appealing "Sorter Miss You," and "A Dusky Lullaby," by Hallett Gilbert. Mr. Gilbert was seen in the audience, but was evidently not discovered by the director. "On Wings of Song," Ricci, came last, except for "The Star Spangled Banner" which rang out with splendid volume of tone.

In the singing of all of the choruses, there were many splendid climaxes, fine attacks and releases and unity of phrasing, all of which redounded in credit for Conductor Chapman. In appreciation of his efforts, he was presented with a beautiful rose bush, "to be placed in the garden of his country home as a perpetual reminder of the regard of his choral members." Mr. Chapman responded with appropriate remarks as did also Mrs. Chapman, the president of this eminent organization.

Mr. Ganz contributed much pleasure to the evening in his playing of the Chopin ballade in G minor, ballet music from "Rosamunde," Schubert-Ganz, and Weber's "Perpetual Motion," in which his sterling musicianship and virtuosity were keenly evident and won for him much enthusiasm on the part of the audience. A second group contained "The Pensive Spinner" of the pianist's own composition, scherzo in E, Mendelssohn, and "The Girl With the Flaxen Hair" and "Fireworks," Debussy. In response to an insistent encore, he gave the Liszt "Liebestraum."

Last to be mentioned, but by no means the least of the enjoyable features of the evening, was the singing of Carolina Lazzari, whose lovely voice and charm of manner completely captivated her hearers. She first sang the "Amour Viens Aider" aria from "Samson et Dalila," which immediately brought an encore. A group contained Poldowsky's "L'Heure Exquise," Ganz's "Love in a Cottage," "When the Roses Bloom," Reichardt, and "Cradle Song," MacFadyen. The singer graciously added three encores, but even this generous number failed to satisfy the audience. Miss Lazzari's exquisite pianissimo, her rich vibrant low tones, as well as artistic interpretations well merited the hearty demonstrations of approval.

In her announcements, the president spoke of the White Breakfast which will be held at the Waldorf-Astoria on May 1.

## Dalmores in Nice

Charles Dalmores, formerly with the Chicago Opera Association, with which organization he won for himself a host of friends in America, is now making his headquarters on French Riviera. At present he is living in Nice, where his house on the Boulevard Gambetta is the gathering place for many musical visitors.

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Not inconsiderable technic. Played often brilliantly, incisively and with intelligence, as one familiar with his undertaking.—*Times*.

A large tone and considerable facility were distinguishing characteristics.—*Tribune*.

Showed no slight knowledge of the requirements of tradition and style.—*Mail*.

Full of fervor.—*Evening Sun*.

Program calculated to display talents in wide variety of music. Played with good deal of assurance.—*Telegram*.



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M. Little, with perfect mastery, scored a triumph in turn with Bach, Beethoven, Schumann, Chopin and Paderewski. The polonaise of Liszt was worthy of three recalls for the brilliant artist.—(translated) *Le Figaro*, Paris.

This talented American received a very flattering reception, and the musical ability which he displayed last evening was a treat to the many who went expecting great things from him.—*The Daily Messenger*.

LONDON

The programme was not of the familiar kind usually encountered at these recitals, and for this evidence of taste and discretion Mr. Little is to be commended. In his first piece, Mozart's seldom heard Rondo in A minor, he was caught to perfection the dainty grace of the composition.—*Morning Advertiser*, London.

He distinguished especially in his rendering of four pieces of Chopin's, which he gave with all the poetry, fire and entrain so few artists understand.—*Kensington News*, London.

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## A Flying Trip Across the Seas for Claudia Muzio, Then More New Roles at the Metropolitan and Her First Trans-Continental Tour

Celebrated Italian Soprano Sailed April 27 for a Short Visit in Paris and Italy—Then Another Hasty Trip to Buenos Aires, Where a Big Summer Opera Season Awaits Her—Signs New Contract with the Metropolitan

OFF stage Claudia Muzio is still very much of the child she was the last time the writer interviewed her—some three years ago. Miss Muzio is modest and gentle and in every way a woman of distinct charm. She seems happiest when she is making plans for future appearances.

Although almost at the end of a very busy and brilliant season at the Metropolitan, when the writer saw Miss Muzio for a little chat at the studio of a well-known phonograph company, where she had made a test, she spoke glowingly of her proposed trip to Europe. Not because she intends to find rest and pleasure there, for to the contrary, she will waste no time in either direction. "On April 27 I shall leave New York on board the S. S. Mauretania for Paris, where I will stay just long enough to appear in a guest performance of 'Aida' at the Paris Grand Opera. I feel honored at the invitation!" she added modestly. "Then, a happy light danced in those lovely big, black eyes of hers, 'I shall go direct to Italy, where I have not been for four years. I shall be overjoyed to again see my brother, who was in the war. But the reunion will not be for long, because I will have to set sail again for America, this time the Southern hemisphere! At the Colon, Buenos Aires, I shall sing until the fall. There will be thirty performances in all and my repertory will include: 'Tosca,' 'Aida,' 'Trova-

tore,' 'Louise,' 'Pagliacci,' 'San-Gene,' 'L'Amore de tre Rei,' 'La Forza del Destino' and, of course, Catalani's 'Loreley,' in which I made my debut there last summer.

### SOUTH AMERICAN AUDIENCES

"The South American audiences I like immensely, and they are very good to me. I find them as enthusiastic



Illustrated News

CLAUDIA MUZIO.

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as the Italian ones, and it is a usual occurrence for them if they are pleased with an artist to shower her with flowers."

### IMMENSE SALARY

Incidentally the writer must add here that it is whispered in private circles that by the end of her South American season Miss Muzio will be the richer by some half a million francs. That alone speaks for the important part she plays in the opera season there!

### FIRST CONCERT TOUR

In the fall prior to her appearances at the Metropolitan Opera House, with which she has signed a new contract which also calls for several new rôles during the 1920-21 season, Miss Muzio will undertake her first trans-continental concert tour. Already indications are that it will be a pretty full one.

This season the singer created the leading rôle of "Eugene Onegin" and met with, perhaps, greater success than

### Ann Arbor's Festival Programs

Announcement has been made of the programs for the annual music festival to be given in Ann Arbor, Mich., May 19, 20, 21 and 22, as follows:

First Concert: soloists—Titta Ruffo, baritone; the Chicago Symphony Orchestra, Frederick Stock, conductor; "The Star Spangled Banner" (Carey); overture, "Patrie," op. 19 (Bizet); aria, from "Patria" (Paladilhe); symphonic poem, No. 2 (Liszt); aria, "Zaza, piccola zingara," from "Zaza" (Leoncavallo); Vyshehrad, The Moldau (Smetana); aria, "O vin, discaccia la tristezza," from "Hamlet" (Thomas); Capriccio Espagnol, op. 34 (Rimsky-Korsakoff).

Second Concert: soloists—Lenora Sparkes, soprano; Carolina Lazzari, contralto; William Wheeler, tenor; Leon Rothier, bass; the Chicago Symphony Orchestra, the University Choral Union, Albert A. Stanley, conductor; the "Manzoni" requiem, Verdi.

Third Concert: soloists—Edwin Arthur Kraft, organist; James Hamilton, tenor; chorus of children, Russell Carter, conductor; folk songs: "Dear Harp of My Country" (Welsh); "Caller Herrin" (Scotch); organ—"Marche Triomphale" (Hagg); "Song of India" (Rimsky-Korsakoff); "Serenade" (Rachmaninoff); "Barcarolle" (Kjerulf); "Prayer" from "Der Freischütz" (Weber); organ—caprice, "The Brook" (Gaston M. Dethier); scherzo (Alfred Hollins); rhapsody (Rosseter G. Cole); arias: "E Lucevan le Stella," from "La Tosca" (Puccini); "Vesta la Giubba," from "I Pagliacci" (Leoncavallo); "The Shepherd on the Hills" (Madsen); "At the Window" (Van der Stucken); organ—second sonata in C minor, op. 44 (Josef Renner); toccata di concerto (Edwin H. Lemare); "Who Is Sylvia?" "Hark, Hark, the Lark" (Schubert).

Fourth Concert: soloist—Margaret Matzenauer, contralto; the Chicago Symphony Orchestra, Frederick Stock, conductor; overture, "Euryanthe" (von Weber); aria, "Awake Saturnia" (Handel); symphony, No. 1, B flat major, op. 38 (Schumann); letter aria, from "Eugene Onegin" (Tchaikowsky); symphonic poem, No. 2, "Le Chasseur Maudit" (Franck); recitative and aria, "Ah, perfido!" (Beethoven); symphonic poem, "Finlandia," op. 26, No. 7 (Sibelius).

Fifth Concert: soloist—Josef Lhevinne, pianist; the Chicago Symphony Orchestra, Frederick Stock, conductor; overture to "Russlan and Ludmilla" (Glinka); symphony, No. 4, F minor, op. 36 (Tchaikowsky); concerto for piano, No. 1, G major, op. 15 (Beethoven); concerto for piano, No. 1, E flat (in one movement) (Liszt).

Sixth Concert: soloists—Myrna Sharlow, soprano; Edward Johnson (Eduardo Giovanni), tenor; Renato Zanelli, baritone; Robert Dieterle, baritone; the Chicago Symphony Orchestra; the University Choral Union, Albert A. Stanley, conductor; "The Damnation of Faust" (Berlioz).

ever. Prior to the performance the Russian Society of New York decorated Miss Muzio's dressing room beautifully so that when she reached the opera house and started to get ready for her rôle she was completely swept off her feet at the sight which met her eyes. It is only necessary to add that as the opera was Russian those countrymen were out in full and gave the artist a royal reception. Her skillful conception of the rôle of Tatiana thoroughly justified it.

It is of interest also to note that Sem Bennelli, who wrote "The Jest" and the libretto of "L'Amore de tre Rei," taught Miss Muzio the part of Fiora. Louise Villani, who created the rôle in Milan, and Miss Muzio are, therefore, the only ones who have his conception of the rôle. At a recent Saturday evening performance of the opera its composer, Montemezzi, was present and was so moved by Miss Muzio's acting and singing that he asked to be taken back and presented to her. J. V.

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## PHILADELPHIA OPERATIC SOCIETY GIVES FORTY-NINTH PERFORMANCE

Conductor Wassili Leps Presents Excellent Cast, Including Emily Stokes Hagar and Marguerite Palcho—Fine Choral Work a Feature

Among the most notable events of the season in Philadelphia must be classed the performance of Von Suppe's comic opera in three acts, "Boccaccio" or "The Prince of Palermo," given by the Philadelphia Operatic Society, April 15, at the Metropolitan Opera House, Philadelphia. Under the direction of Wassili Leps, the work was given a performance that musically was beyond reproach, although the spoken dialogue—of which there was a great deal in the opera—seemed rather to be lacking in spontaneity. The work was given in understandable English, a fact which added not a little to the enjoyment of the large audience which completely filled the huge auditorium.

In the selection of the cast, Mr. Leps was very fortunate in being able to obtain such excellent material. First praise must go to Emily Stokes Hagar, whose work in the title role is worthy of the highest praise. Mrs. Hagar is a favorite with operatic society audiences. Marguerite Palcho, as Fiametta, scored a distinct triumph. She made a dainty figure and her singing was delightful, her enunciation being worthy of special commendation. Another singer who deserves special mention was Hilda M. Reiter as Beatrice. Horace R. Hood was a vocally and histrionically excellent Prince of Palermo.

The remainder of the cast consisted of Dr. John B. Becker as Leonetto; Charles J. Shuttleworth, as Lotterighi; Herman J. Bub, as Lambertuccio; Reinhold H. Schmidt, as Scalza; Catherine Reed, as Isabella; Eva A. Ritter, as Peronella; Russell Dolan, as Checco; Edward A. Davies in the dual role of the Unknown and Fratelli; Jeanette Kerr, as Fresco; Helen Botwright, as Filippa, and Helen Foering, as Oretta.

Words of hearty commendation are due the chorus for its very fine work, and to the orchestra, made up of members of the Philadelphia Orchestra, as well. Mr. Leps kept his forces well in hand at all times, preserving a tonal balance which was altogether splendid. Those who know of the work "behind the scenes" agree that much

## TETRAZZINI AND McCORMACK FOR HAMMERSTEIN CONCERT

### Other Manhattan Opera Stars Also Volunteer

Although John McCormack has given his farewell New York concert and is about to leave on a round the world tour, he has consented to sing at the Oscar Hammerstein Memorial Foundation concert to be given at the New York Hippodrome, Sunday evening, May 2. As already announced, Mme. Tetrazzini will be another feature of the program.

For the first time since his season with Mr. Hammerstein eleven years ago, the Italian dramatic tenor, Nicola Zerola, will be heard in New York. Mr. Zerola, it will be remembered, made quite a stir when last he sang here, and there is much curiosity to hear him again after a decade's absence. Other former Hammerstein artists who will take part will be Emma Trentini, Eleanor de Cisneros and Marguerite Sylva, not to mention Dr. Hugo Riesenfeld, former concertmaster of the Manhattan Opera House orchestra and now director in chief of the Rivoli and Rialto theaters, who will play the "Meditation" from "Thais" accompanied by Josiah Zuro, formerly Mr. Hammerstein's chorus master.

The concert will close with the "Rigoletto" quartet sung by Mme. Tetrazzini, Mme. de Cisneros, Frank Pollock, and Renato Zanelli.

### De Tréville to Take

#### American Folk Songs Abroad

Yvonne De Tréville believes in the exchange system in musical as well as literary international life. Before sailing for Europe on Saturday, May 1, she made a flying trip to Texas, where she was engaged by the Marshall Music Club to give her costume song recital, "Three Centuries of Prime Donne," at the convention of the Texas Music Teachers' Association on April 22.

The singer was one of the most interested of the listeners at the concert of the colored choirs from the two colleges for negroes of Marshall, as she has been preparing groups of Indian and negro folk songs for her recital programs in London and Scandinavia this summer.

On her Marshall program were the Scandinavian folk songs which made such a hit at her recent New York recital, and among her twentieth century songs the Glazounoff-La Forge waltz and the "Faltering Dusk" were redemanded, as well as "To a Valentine," by a local composer, Anna Bates, who played the accompaniments to her own two songs. For her encores Mlle. De Tréville accompanied herself on the piano, not on the harp, as she did at her New York recital, thereby showing her versatility as an instrumentalist. In response to her toast at the banquet of the Texas M. T. A. after her recital, she delighted her hosts by singing "Encore," which was written and composed for her by Nelle Eberard and Charles Wakefield Cadman.

### Carri Students Heard in Violin Recital

The annual violin recital by pupils of Ferdinand Carri, director of the New York Institute of Violin Playing, which is looked forward to by his many friends and admirers with pleasurable anticipation, was given in Aeolian Hall on Saturday evening, April 24, before a very large and interested audience. Throughout the entire performance the young pupils exhibited many fine qualities necessary to good violin playing, particularly illustrating the excellency of their master's training. Well developed technic, brilliancy and ease in the manipulation of the bow and purity of tone were some of the most noticeable features in the performances of the young violinists. Among the students who particularly distinguished themselves mention must be made of Edward Wieland in "Airs Hongroise," Ernst; Abraham Goldberg who played



HILDA REITER,  
As Beatrice (right).



MARGUERITE PALCHO,  
As Fiametta (left).

praise is due Mary Winslow Johnston, for her tireless work at rehearsals and performances as accompanist and prompter. The other accompanists were Myrtle Eaver and Emily J. Loeben. The scenery for this production was loaned through the kindness of the Metropolitan Opera Company.

Organized in 1906 and incorporated in 1914, the Philadelphia Operatic Society has earned for itself a splendid reputation, which this, the forty-ninth, performance served to further enhance. The officers and board of directors of the society include Ernest T. Trigg, president; John Luther Long, vice-president; J. S. McCulloch, treasurer; William J. Parker, secretary; Celeste D. Heckscher, honorary president; Wassili Leps, musical director; and directors Charles F. Bower, E. J. Brown, Henry E. Drayton, W. O. Miller, William H. Jackson, Harry T. Jordan, Chester A. Kratz, George Johannes, William J. Mayer,

Edmund T. Rumble, Frank G. Tallman and Dr. F. G. Ritter.

During one of the intermissions, a statement of the work and aims of the society was given, and an appeal for 1000 associate members was made. The society is comfortably on its way to that goal, and judging from the capacity audience which attended, it will soon be reached. In this connection, the untiring efforts of Mrs. Phillips Jenkins to make the performance a success, both in point of the audience and the principals—several pupils from her studios appearing at each performance, Marguerite Palcho, Hilda Reiter and Jeanette Kerr representing her on this occasion—should be given a word of praise.

Next season the society is planning to add to its repertory Wolf-Ferrari's "The Jewels of the Madonna," which will be presented at the season's opening performance, making the society's fiftieth.

Ernst's F sharp minor concerto with Ferdinand Carri's cadenza; Rinaldo Sidoli in adagio and rondo from Paganini's concerto No. 1; Louis Terrasi in Sarasate's "Zigeuner Weisen;" Madeline Luchesi in "Fantasie Caprice," Vieuxtemps; Claire Griffin in andante and rondo from Mendelssohn's concerto; and Anita Braunstein in "Polonaise Brillante," No. 2, Wieniawski.

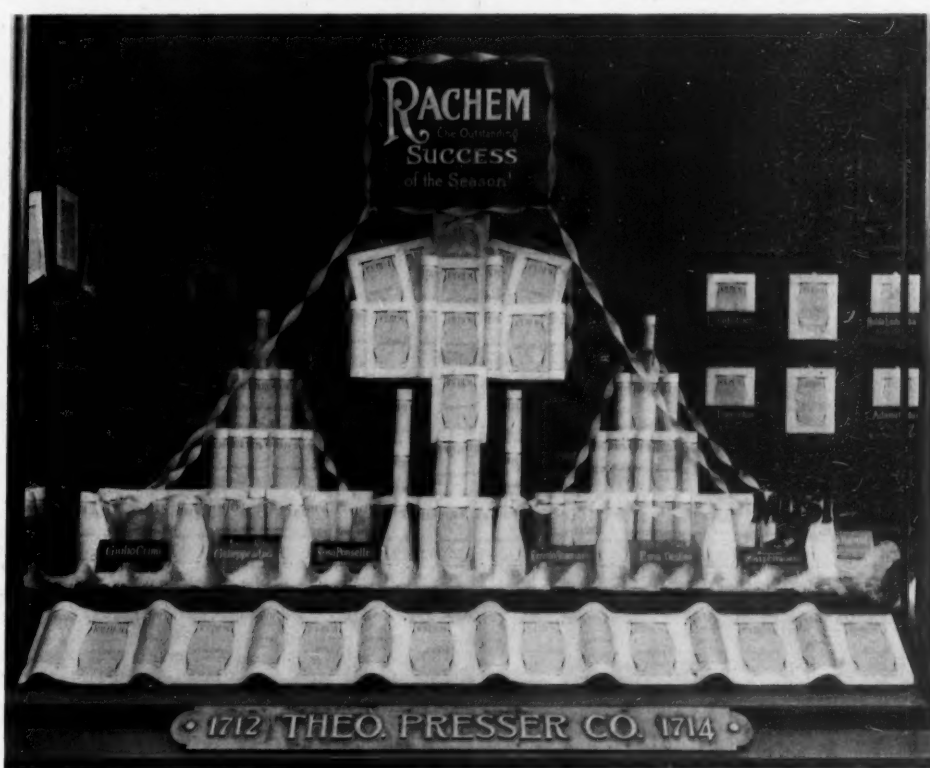
Of the juvenile performers the most successful were Rose Silfin, who played Vieuxtemps' "Air Varié," op. 22; Sarah Hoffman in "Scene de Ballet," De Beriot; Jacob Schmertzler in "Devotion," Hauser, as well as Wieniawski's "Kuyawiak" and Fannie Lord in fantasie "Norma" by Danclo.

Among the ensemble numbers, Ferdinand Carri's transcription of Bazzini's "La Ronde des Lutins" was played by Messrs. Sidoli and Wieland. "Navarre," by Sarasate, for two violins was presented by Messrs. Ashkanaz and Friedlaender, while the "Serenade," by Gounod, and Bohm's "Gavotte" were rendered by Fannie Raskin and Abraham Goldberg. Bach's air on the G string was performed

in unison by twelve violin pupils with piano and organ accompaniment. As closing number, Hermann Carri's effective "andante religioso" was played in unison by sixty-five violin pupils of Mr. Carri with accompaniment of piano and organ. Ferdinand Carri, who deserves great praise for the success of his pupils, was called to the front after the recital and presented with a huge laurel wreath.

### Eight Elizabeth Kelso Pupils Sing

A group of eight pupils, selected from the large class of Elizabeth Kelso Patterson, were associated in a recital at the Patterson studios, April 24. Each pupil sang a group made up of an operatic aria, a French or Italian song, and a song in English. Each drew a slip denoting their place on the program. There were six sopranos, and two contraltos, namely Estelle Leask, Frankie Holland, Beatrice Cook, Celestine Drew, Helen Crocheron, Vivi Leavens and Mary Stetson. Mary West, pupil of Svecenski, played two violin obligatos, and Harry Horsfall was at the piano.



### WINDOW DISPLAY OF "RACHEM"

During the week of April 21 Theodore Presser Company of Philadelphia attracted much attention with its fine window display of Mana-Zucca's "Rachem." Among the singers who have sung the song with success and who were represented by placards were: Josef Rosenblatt, Giulio Crimi, Giuseppe de Luca, Rosa Ponselle, Riccardo Stracciari, Ema Destinn, Margaret Matzenauer, Orville Harrold, Christine Langenhan, Adamo Didur, Hulda Lashanska, Leon Rothier, Rosa Raisa, Anna Fitziu, etc. The song is published by the John Church Company.

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## HUGE AUDIENCE AT PHILADELPHIA ORCHESTRA CONCERT FORCED TO WAIT IN DARKNESS UNTIL LIGHTS GO ON

Thaddeus Rich and Hans Kindler Play Solos by Light of Lanterns Until Electric Power is Again Supplied—  
Stokowski and Men Give Fine Performance—Eddy Brown, as Soloist, Warmly Applauded—Metropolitan Opera Presents "Lucia" and "L'Amore dei Tre Re"—Bispham and Schumann-Heink in Recital—Local Concerts

Philadelphia, Pa., April 20, 1920.—For the twenty-second pair of concerts Leopold Stokowski selected the Schubert symphony No. 7, in G major. Stokowski and his artists giving the work an interpretation of finesse and authority that formed an effective and a delightfully interesting composite, given with a variety of coloring and dynamic diversity that proved decidedly entrancing and artistic. In the andante the exquisite melody and charm of mood was delightfully reflected, the playing of the woodwinds in this particular division of the work deserving special mention.

Selecting the Scotch fantasy of Bruch, Eddy Brown proved himself one of the best violinists of today. Aside from all the technical wrinkles of violin virtuosity, Mr. Brown is not only a musician of scholarly attainments but an artist of unusual ability. His interpretation of Bruch partook in many respects of the nature of an original conception, not that the artist extended himself in the direction of the fantastic or a desire to appear out of the ordinary simply to satisfy a personal whim. On the contrary, all his playing had behind it the fundamental and artistic factors that make for a thoroughly crystallized expression of poetry as contrasting with its vigorous brother, drama. Brown's tone is large and round and of splendidly resonant quality; moreover, his ability at creating tonal variety as well as absoluteness of dynamic control are outstanding qualities in his handling of the violin, while he bows with splendid freedom. An ovation was given the artist at the conclusion of the fantasy. The orchestra gave a splendid account of itself in offering the tonal setting to the solo work of the artist, Mr. Stokowski seeming to be much enthused.

The concert was brought to a close by Stokowski's eminent interpretation of "Siegfried's Rhine Journey," from "Twilight of the Gods," Wagner.

### ORCHESTRA BEGINS PROGRAM IN DARKNESS.

On a recent Friday afternoon, just as the big audience assembled in the Academy of Music was awaiting the opening strains of the Brahms symphony No. 2 in D major, the auditorium was plunged into Stygian darkness. Five or six antique one-cylinder lanterns were brought from the property room and set upon the stage. This was no doubt a bright thought on the part of someone who did not wish the audience to lose the points of the compass, but if intended as an attempt at illumination the effort was dismal failure, for the only effect the lanterns had was to make the dim shapes on the stage seem to be a grouping of conspirators in a particularly dark scene of a melodramatic thriller.

Suddenly a woman suggested that a tune be played. Any tune would do, and after Louis Mattson, assistant manager, proclaimed from somewhere in the auditorium that experts were working to relieve the trouble, a whispered consultation was held between the shadowy shapes on the stage and the voice of Mr. Stokowski announced that Mr. Rich would offer the "Legende" by Wieniawski, which he did with his usual clear intonation and in his splendidly effective style. Then there was more whispering on the big platform, and finally what appeared to be the chief plotter made another statement; this time Dr. Stokowski said that Hans Kindler would play the Bach prelude and fugue in C major. Mr. Kindler revealed his customary idealistic artistry in a masterly manner, winning a perfect salvo of applause. Before the solo cellist had ceased playing, the lighting apparatus made an effort at revitalization. For a time the result was little better than a redhot hairpin in the bulbs, notwithstanding which, however, after the artist finished, Stokowski began the regular program in semi-darkness, and it must be said that the orchestra assuredly knew the symphony exceptionally well in order, under such a trying condition, to attack and play it with the complete assurance evinced. The result was a truly inspired and wholly delightful interpretation. The magnificent understanding and sympathy ever pervading Stokowski's endeavors as applied to Brahms were at all times apparent. While the interesting philosophy, likewise poetic and dramatic concepts of the composer were ever reflected in an able and scholarly manner. As the symphony proceeded the lights brightened to the usual standard.

A novelty in the form of Weber's concertino for bassoon and orchestra was next on the program. In it Richard Kruger (first bassoon player of the orchestra) was called upon to display every technical device of finger and embouchure that can be compassed or imagined in connection with that difficult and immensely tricky instrument. Instead of the "buffoon" of the orchestra, Mr. Kruger on this occasion created a plane of supreme artistry for the bassoon through the mediumship of exquisite tone, clarity of execution, and at times a certain refined whimsical humor of interpretation.

Andre Maquarre, first flutist of the organization, figured in the unique concert by the offering of two orchestral numbers from his own versatile and worthy list of compositions. Mr. Maquarre conducted his truly inspired works with good effect and naturally with exemplary authority. Both pieces—"Au Clair de Lune" and "Chanson d'Amour"—are charmingly written, rich in melody and entrancing in their flow of delightful harmony. On the other hand they do not want for dramatic and tragic moments that bring forth effective contrasts, a desire achieved without recourse to inane or futuristic methods.

The event was brought to a close by three excerpts from Berlioz's "Damnation of Faust."

### NOTED ARTISTS IN RECITAL

Matzenauer, Gabrilowitsch, Casals, Lashanska, La Forge and Schnerer in concert. Is it any wonder that the Philadelphia Opera House was crowded, or that a substantial amount was realized to help alleviate the Russian blight of starvation?

The concert opened with the Saint-Saëns C minor sonata for violin and piano, played by Pablo Casals, cellist, and Ossip Gabrilowitsch pianist. This was followed by

Mme. Lashanska, soprano, who sang a group of songs in which were included "Depuis le Jour," from "Louise," and Frank La Forge's "Song of the Open." Margaret Matzenauer offered a group in which were included works by Brahms, Rachmaninoff, La Forge and Saint-Saëns. As usual, her success was tremendous. In "Ah, Mon Fils," from "The Prophet," by Meyerbeer, the singer attained wonderful effects of vocal artistry and made a decided impression. The climax of the occasion was reached when Mr. Gabrilowitsch offered a group of three Chopin numbers and the "Shepherd's Hey" of Gräner.

Mr. La Forge accompanied without the use of a score and acquitted himself in a remarkably satisfactory manner, while the work of Nicolai Schnerer was of a very high order.

### METROPOLITAN PRESENTS "LUCIA."

The next to the final of sixteen operas given at Philadelphia was "Lucia di Lammermoor." On Tuesday evening, April 13, the cast was a capable one and the large audience in attendance was remarkably enthusiastic. Maria Barrientos, the Spanish coloratura, sang the title role with her customary efficiency, her offering of the Mad Scene deserving all the voluminous applause bestowed upon her. Hipolito Lazaro made his initial bow of the season as Edgardo. His interpretation of the role was excellent. The improvement in this artist's vocalization and his histrionic ability since last heard here is very marked. Lord Enrico Ashton found a satisfactory prototype in Giuseppe De Luca, whose beautiful baritone, whether in solo, duet or in the popular sextet, always displayed a high order of artistry. Others in the cast contributing a full measure of successful effort to the event were Minnie Egner, Giovanni Martino, Angelo Bada and Pietro Audisio. Papi conducted and the chorus displayed an exemplary sense of tonal balance as well as of color and rhythm.

### HEIFETZ IN RECITAL AT ACADEMY.

A recital was given in the Academy of Music on Tuesday evening, April 6, by Jascha Heifetz before an audience that crowded all available space in the big auditorium. This was announced as his final appearance of the season, and all the wonder of his playing, its charm of intonation, technical facility and masterly interpretative skill shone forth with unerring authority as well as appeal. The program was well selected and included numbers from Bach, Comus, Godowsky, Wieniawski and others. Unbridled enthusiasm was displayed by the audience throughout the concert and a liberal number of encores were appended.

### "L'AMORE DEI TRE RE" AT THE OPERA HOUSE.

Tuesday evening, April 6, brought Montemezzi's "L'Amore dei Tre Re" at the Philadelphia Opera House, and the work, with its combination of romance, poetry, drama and tragedy, made a deep impression upon the large audience in attendance. The cast was practically the same as previously heard here in this masterpiece last season, including Didur, who sang the part of Archibaldo with fine effect. Claudia Muzio brought all the splendor of her vocal and dramatic ability to bear upon what proved an irreproachable reflection of the much beloved Fiora. The acting of Amato as Manfredo had much to commend it, while Martinelli displayed fervor and intensity in his portrayal of the husband who ran up against more trouble at home than he ever found on a battlefield.

Others in the cast who charmed with voice and histrionic ability were Angelo Bada, Pietro Audisio, Minnie Egner, Marie Tiffany, Louise Berat and Antonia Mello. The large demands made upon the orchestra were authoritatively negotiated by Moranzoni, who conducted with splendid results.

### BISPHAM AT WITHERSPOON HALL

The same interesting personality and art attainment that have always been inseparable with the presence of David Bispham on the concert platform, rewarded the large audience in attendance at Witherspoon Hall. Mr.

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Bispham delighted his hearers in the offering of a splendid program that held the attention of all those present from beginning to end. The technic of his work revealed a remarkably interesting phase, while his vocal flexibility, coloring and the richness of voice display was thoroughly enjoyed. In the matter of versatility the numbers selected unfolded a contrasting mood variety which the singer reflected in a manner that proved him still a high priest of interpretation. That able accompanist, Mary Miller Mount, presided at the piano.

#### SCHUMANN-HEINK DELIGHTS

After a long absence from this city Ernestine Schumann-Heink appeared at the Philadelphia Opera House on Tuesday evening, April 8, and before a large audience sang her way to a triumph of enthusiasm and keen appreciation. The applause bestowed upon the famous contralto was ever spontaneous, always well deserved and on several occasions during the evening amounted to a magnificent ovation.

In "Ah, Mon Fils," from "The Prophet," the wide tonal range and seemingly limitless grading of tonality were negotiated without any apparent exertion or tax either on the vitality or art of the singer. Five songs of Frank La Forge were among those scheduled in the second group. Bizet's "Agnus Dei" bringing the concert to a glorious close.

Mina Fletcher, violinist, was the assisting artist. She displayed much talent and inspiration in her work. Katharine Hoffman proved to be a fine accompanist.

#### EARL PFOUTS WINS PRAISE

A large audience greeted Earl Pfouts on Thursday evening, April 8, in the ballroom of the Bellevue-Stratford, where this violinist appeared in recital with Helen Carpenter Pfouts at the piano.

Mr. Pfouts succeeded in drawing a full, rich tone from his instrument, the quality of which proved immensely gratifying, while his interpretative ideas were replete with an equal amount of fascinating interest.

Throughout the concert the soloist made an additional impression because of his evident sincerity and the high ideals at which he aimed in the compassing of his endeavors. Helen Carpenter Pfouts was a sympathetic accompanist.

#### LEEFSON-HILLE CONSERVATORY PUPILS IN CONCERT

At the Auditorium, Ridley Park (a suburb of Philadelphia), six pupils from the Leefson-Hille Conservatory of Music gave a delightful concert before a large attendance on Monday afternoon, April 5. With the exception of Harry Beck, whose violinistic ability was revealed in an excellent offering of Beriot's adagio, with Sara Beck as the accompanist, all the numbers were for piano. Their interpretation bore the Leefson stamp of tonal purity, interpretative understanding and technical proficiency, all of which drew forth much enthusiastic applause. Those who participated were Sara Beck, Mary McCarthy, Florence Wightman, Rocco Stanco and Margaret Coddington (Honorable Mention, Philadelphia Music Club).

#### CONCERT AT MUSICAL ART CLUB

On Sunday afternoon, April 18, an interesting concert was given in the Philadelphia Musical Art Club by Evelyn Tyson, pianist, and John Richardson, violinist. Miss Tyson, winner of the Stokowski medal and a pupil of Maurits Leefson, played exceptionally well, and her work evoked great applause. Master Richardson proved himself a young artist of much talent, whose violin playing was a source of keen delight to all those present. G. M. W.

#### Rosalie Miller at Columbia University

For the Extension Series of Columbia University, the soprano, Rosalie Miller, appeared in recital at the Horace Mann Auditorium, Thursday evening, April 22. The tenor, Aubrey Yates, also sang a number of groups, and both singers were accompanied by Stuart Ross.

Miss Miller's first offering included the Handel arias—"Sommi Dei," from "Radamisto," and "Come, Ever Smiling Liberty," from "Judas Maccabeus"—besides an air from Sicchini's "Oedipus a Colonne." She further included Wolf-Ferrari's "Un verde Praticello" and "Quante Ti vidi a quel Canto apparire," the Saint-Saëns "Aimons-nous," Perner's "Les Filles de Cadix," Schumann's "Melancholy" and "Snow Bells" (in English), Gustave Saenger's "Scottish Pastorale" and Harriet Ware's "Dance the Romaika."

The unfailing animation of Miss Miller's voice and style were apparent with the very first phrases of her program,

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when she proceeded to set out the materials of the Handel arias in musical vigor and broad interpretative lines. Throughout her recital she also observed every opportunity to give meaning to the texts. Special interest attached to the songs by Wolf-Ferrari, which are fine examples of new Italian lyricism, of beautiful tone and attractive writing for the voice.

Mr. Yates presented songs by Rubinstein, J. L. Brown, Campbell-Tipton ("Crying of Water"), Gilbert, Vanderpool, Trehanne, Burleigh, Bishop and Leoncavallo. His voice was evidently affected by a cold, since it was perceptibly veiled and unresponsive in all the earlier selections. However, the condition gradually improved as the recital proceeded, and, as with Miss Miller, the audience demanded additional selections.

#### Reginald Little Gives New York Recital

Reginald Little, head of the music department at Beaver College, Pa., and a composer and concert pianist of no little renown, arranged a program of wide variety for his recital in Aeolian Hall, New York City, on the afternoon

of Friday, April 16. There was a group of Chopin, played with a thorough understanding of the works being interpreted; a Beethoven sonata, Rameau's gavotte and variations, a Schumann nocturne and a scherzo by Mendelssohn. The pianist's third and last group included andante, Brahms; "Witches' Dance," MacDowell; barcarolle "Venezia," Leschetizky; nocturne, Paderewski, and a Liszt Hungarian rhapsody. Mr. Little is well equipped technically, has a large tone, and plays with intelligence at all times.

#### Albert Spalding to Tour South America

Following his tour of Europe as soloist with the New York Symphony Orchestra, Albert Spalding, the American violinist, will make his first tour of South America during the coming summer. Spalding sailed from New York on the Adriatic April 22, and gives his first European concert in Paris, May 4. It was in the first city of France that the famous violinist made his professional debut with Adeline Patti about ten years ago.

After a series of concerts in the principal cities of England, France, Belgium, Holland, Switzerland and Italy (both as soloist with the New York Symphony Orchestra on its first Continental tour), he also will give a series of violin recitals, and then sail from Liverpool July 20 (after his last concert at Queen's Hall, London), for South America. This tour, which was postponed at the time of his enlistment in the American Aviation Service three years ago, will be of three months' duration and will include all the principal cities of South America. He will return to New York just in time for his first recital at Carnegie Hall, which has been booked for November 20. As his present season opened early in October, this will give him almost two solid years of consecutive concerts on three continents, North America, Europe and South America, his only vacation during that time being while traveling at sea.

#### John Hand Returns to New York

John Hand, tenor, completed his tour of the Western States, which included thirty-one engagements, with a rousing concert at Rexburg, Idaho. On this occasion he was compelled to add ten encores to a select program of twenty-three numbers, consisting of arias from grand opera and a choice variety of songs from American and English composers, among them being the works of Vanderpool, Penn, Ball, Mana-Zucca, Sibella, Campbell-Tipton, Burleigh and Coleridge-Taylor. "The Heart Call," by Vanderpool, and "Onaway, Awake, Beloved," from "Hiawatha," called for double encores.

Mr. Hand has been engaged to appear at the Springfield, Mass., Music Festival early in May with Titta Ruffo, Josef Lhevinne and the Chicago Symphony Orchestra. From there he goes to Ohio to sing with the Wooster Oratorio Society in "The Beatitudes," by Franck.

#### Hageman's Songs Now Published in Two Keys

Richard Hageman daily receives enthusiastic letters from the numerous artists who are using his songs on concert and recital tours. A short time ago Lucy Gates and Florence Macbeth wrote to Mr. Hageman that they are singing his latest song, "At the Well," on their respective tours, and that it is everywhere greeted with such success that it invariably has to be repeated. Schirmer's have received so many demands for this composer's songs that they now publish them in two keys and also rent copies of the orchestrations.

# MARIAN VERYL

## LYRIC SOPRANO

### Ten Weeks' Tour with Creatore Opera Company Just Completed

Veryl in the part of Desdemona was superb and her soprano parts were among the most pleasing of the opera.—*Tampa Morning Tribune*.

A peculiarly beautiful soprano voice made Marian Veryl's singing of Micaela, the village maiden, distinctly charming. It possessed marvelous sweetness and ample range and volume for the part.—*News and Courier*, Charleston, S. C.

Marian Veryl as Micaela very charmingly sang the part, and was accorded most hearty evidence of approval on her rendition of the solo in the third act, and was also much enjoyed in the duet with Don José in the first act.—*Florida Times Union*, Jacksonville, Florida.

Marian Veryl sang Micaela in delightful fashion.—*Worcester Daily Telegram*.

Marian Veryl in the rôle of Nedda was a delight to the eye and ear, and her singing of the beautiful bird song, "O che volo d'augelli" was charming.—*Easton Daily Free Press*.

Marian Veryl sang the rôle of Nedda with much warmth and expression.—*Harrisburg Evening News*.

Miss Veryl was a sweet, appealing Desdemona. In her "Ave Maria" song in the last act she was heard at her best.—*The Tampa Daily Times*.

Marian Veryl, the attractive young lyric soprano, as Nedda did wonderful work.—*Newark Ledger*.

Marian Veryl was heard in "Pagliacci," and her appearance was awaited with much interest because of the known fact that she is one of the opera debutantes of the season, having been in concert work hitherto. Her success was instantaneous. There is no opportunity for a Nedda to grow upon an audience. She must make an immediate impression, for her arrival is signified in the opera by a most exacting aria of great length. Miss Veryl, who is charming of person and a delight to the eye, is an even greater delight to the ear, and from her first aria she had the audience with her. Her voice is not the largest soprano in the company, but there was none more charming, resonant and flexible, while her acting was graceful and convincing and her vocal technique superb.—*Morning Call*, Allentown, Pa.



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# CECIL F

## AMERICAN BARITONE



The following significant phrases culled from reviews of the characteristics of Mr. Fanning's art, which have contributed to his success.

### His Voice

Possesses one of the most agreeable baritones now on the stage, and he has it thoroughly under his control.—*New York Evening Post*.

In every register the tone is flawless, and of a silken beauty.—*New York Herald*.

Mr. Fanning's tones are warm, resonant, flowing and plastic.—*Boston Transcript*.

His voice is excellent.—*New York Times*.

Cecil Fanning is a delightful singer.—*Philadelphia Enquirer*.

The happy owner of a very beautiful and very even baritone voice.—*London Telegraph*.

It is not often that one is fortunate enough to listen to a voice so sympathetic in every respect.—*London Daily Graphic*.

His voice is one of resplendent tonal beauty.—*Winnipeg Free Press*.

### His Diction

His diction is to be praised for its clearness and finish.—*New York Times*.

He was intelligible in all four languages. His English diction was especially good.—*New York Sun*.

Every word he utters in any one of four languages may be distinctly understood.—*Cleveland Topics*.

It was a revelation to hear how beautiful English can sound when it is sung as picturesquely as Mr. Fanning sang it.—*Berlin Allgemeine Musikzeitung*.

### His Style

His style throughout his program was excellent.—*New York Sun*.

A very virile style.—*London Pall Mall Gazette*.

His mastery of various styles is phenomenal.—*Toronto Saturday Night*.

A distinctive and authoritative style.—*Brooklyn Eagle*.

A style that combines sincere feeling.—*London Globe*.

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### His Programs

Has plenty of mastersongs in his repertory and makes good use of them.—*New York Evening Post*.

His program was well chosen.—*London Star*.

Sang twenty-two numbers . . . every one of them had a distinct charm and value of its own.—*Toronto Daily Star*.

His program swept the whole gamut of lyrical emotion.—*Columbus (O.) Citizen*.

### His Interpretations

He seeks the spirit of what he sings, endeavors to give its mood and sentiment a definite and sympathetic expression.—*New York Times*.

His interpretative skill showed insight and sympathy as well as temperamental quality.—*New York Sun*.

He discovers and imparts mood and picture with Dupare and Debussy.—*Boston Transcript*.

As an interpreter of text, Fanning could hardly have been supplanted.—*San Francisco Chronicle*.

Achieves a high level and then holds to that throughout a comprehensive list of difficult songs.—*Chicago Herald and Examiner*.

### His Personality

Young in years, modest in bearing, a magnetic stage presence.—*Winnipeg Free Press*.

He has the inborn and intangible trick of personality.—*Topeka Daily Capitol*.

A pleasing personality utterly devoid of self-consciousness.—*Seattle Town Crier*.

A pleasing personality, freedom of manner and graceful poise.—*Jamestown (N. Y.) Journal*.

### His Accompaniments

Mr. Turpin's share in the performance assumed the importance of ensemble work as accompanying should.—*New York Evening Post*.

The manifold beauties of the evening were so obviously due to both gentlemen (Mr. Fanning and Mr. Turpin) that it seems only just to describe it as a joint recital.—*Minneapolis Tribune*.

The complete understanding of the singer with his accompanist, H. B. Turpin, made the songs actually beautifully balanced duets.—*Chicago Herald and Examiner*.

He shared the rounds of genuine applause with his thoroughly efficient accompanist, Mr. H. B. Turpin.—*Berlin Continental Times*.

### His Audiences

Never in Nashville has a more enthusiastic company greeted an entertainer.—*Nashville Banner*.

His success was complete.—*Philadelphia Enquirer*.

The "house" was madly enthusiastic.—*St. Louis News-Times*.

Aroused great enthusiasm.—*Buffalo Courier*.

Accorded a virtual ovation.—*Lincoln (Neb.) Star*.

A large and enthusiastic audience.—*New York Sun*.

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Bowling Green, Ohio, April 16, 1920.—The sixth annual Bowling Green College-Community Music Festival, April 12, 13 and 14, is now a thing of the past, and it will go down in history as the greatest, both artistically and financially, ever given in this little Ohio city. The mere fact that a city of eight or nine thousand people with a new normal college, can support a three-day festival, with symphony orchestra and ten artists of excellent reputation, is in itself worthy of special comment.

The man to whom is due the credit for all this is Ernest Hesser, head of the music department at the State Normal

care of all the people who desired to attend, owing to the fact that the auditorium is not large enough; consequently it was necessary to turn numbers of them away.

The appearance of the popular Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, added to the success of the festival. Featured among the soloists were Princess Tsianina and Charles Wakefield Cadman, works by the latter being presented with very great success at the Wednesday evening concert. Other soloists were Djina Ostrowska, harpist; Mrs. C. E. Lackens, soprano; Mrs. F. C. Moores, contralto; Gustaf Holmquist, bass; Clarence R. Ball, tenor; Ilya Schkolnik, violinist; William Grainger King, violinist; Ethel J. Light, accompanist; Mary W. Megley, organist; and Martha Cruickshank, accompanist. Mr. Hesser is the choral conductor, and as such he brought out to the fullest extent the beauty of the choral works.

## FIRST CONCERT, MONDAY AFTERNOON.

An orchestral matinee marked the opening of the festival, the Detroit Symphony Orchestra, conducted by Victor Kolar, presenting a program for the school children of Bowling Green and Wood County. In order that the children might attend, the schools were closed for the day, and the youngsters registered their approval and appreciation unreservedly. The program included the incidental music to Mendelssohn's "A Midsummer Night's Dream," Tchaikowsky's "March Slav," the perennial favorite Strauss' "Blue Danube" waltz; Offenbach's "Orpheus" overture, introduction and allegro for harp and orchestra by Ravel in which Mme. Ostrowska, harpist, had an opportunity to display her finished art, and the Saint-Saëns rondo capriccioso for violin and orchestra, with Mr. King as soloist.

## SECOND CONCERT, MONDAY EVENING.

That same evening, the orchestra again delighted a large audience by its splendid playing under the baton of Mr. Gabrilowitsch. A wonderfully finished and truly inspired interpretation of Cesar Franck's symphony in D minor was the piece de resistance of the program. Mr. Schkolnik was the soloist, playing the Mendelssohn concerto for violin in E minor, op. 64. The concert opened with a spirited reading of the overture to Smetana's "Bartered Bride," and was brought to a brilliant finale with the overture to Wagner's "Tannhauser."

## THIRD CONCERT, TUESDAY EVENING.

On Tuesday evening, the large festival chorus of 200 voices, under the direction of Mr. Hesser, gave Mendels-



CHARLES CADMAN AND PRINCESS TSIANINA. Principals in the fourth festival concert, April 14, when the children's chorus gave Whiteley's "Hiawatha's Childhood" and the Indian princess gave works by the American composer, including excerpts from his opera, "Shanewis." It will be noticed that Princess Tsianina wears the insignia for the American army of occupation in Germany upon her left arm.

sohn's "Elijah." The chorus was well balanced and did some splendid work, the tone quality being especially good. This College-Community Festival Chorus is made up of music lovers from Bowling Green, the surrounding villages and the students from the Normal College.

Gustaf Holmquist, bass of Chicago, interpreted the title role with much vocal opulence and dignity, proving himself an oratorio singer par excellence. The other solo parts were delightfully taken by Mrs. C. E. Lackens, soprano; Clarence R. Ball, tenor of Toledo; and Mrs. F. C. Moores, of Bowling Green, who interpreted the contralto role. Her singing of "O Rest in the Lord" will long be remembered. Mrs. Megley, at the organ, and the Misses Light and Cruickshank, at the piano, were other factors in the evening's success.

## FOURTH CONCERT, WEDNESDAY EVENING.

Wednesday evening was children's night, with a chorus of 400 children's voices from the public schools, under the



SOME BOWLING GREEN FESTIVAL PARTICIPANTS.

(Left to right) Mary Willing Megley, organist; Gustaf Holmquist, bass; Stella Welton, Ethel J. Light, accompanist; Mrs. F. C. Moores, contralto; Mrs. C. E. Lackens, soprano; Ernest Hesser, director of the festival.

College. Six years ago, when Mr. Hesser organized his first festival chorus, he was a pioneer in every sense of the word—a new man in a new town. Now he has all the business men and the city's Commercial Club backing the enterprise and helping in every way to make it an ever-increasing success. This year, it was not possible to take

New York World, March 28, 1920

## MUSIC

By James Gibbons Huneker

### Last Novaes Recital!

Last year we renamed Guiomar Novaes "The Paderewski of the Pampas," not that she was, or is, a feminine Paderewski (the final "a" is for petticoats), but because this solidly built young woman, only a few years out of her teens, has a piano touch as luscious, as lyrical, as hypnotizing as the touch of the great virtuoso and former Premier of Poland. Now, to touch the keyboard like Ignace Jan is something that doesn't occur often. Guiomar Novaes can sing on the piano better than any of her contemporaries. She did so yesterday afternoon at Aeolian Hall to the delight of an audience that overflowed the stage, packed the auditorium and thronged the standing room. The occasion was not only an all-Chopin programme, but it was, alas! the last recital of the youthful Brazilian until the autumn of 1921.

To abandon the United States, where her popularity is growing by leaps and bounds, is flying in the very teeth of good fortune. She is as far from her artistic apex as she is from her dazzling future. The girl has it all her own way, and 'twixt cup and lip, 'twixt now and a year and a half hence—who knows what may happen? She may get married, and what's worse than that fate—for an artist? She is going home, but pure selfishness prompts us to wish that she will change her mind and return to us next fall. Perhaps she may, be persuaded, after the fine frenzy she

Such a touch and tone as hers is born. Her splendid arms, plump, yet muscular, are the two throats that carry her rich contralto tones to the keyboard. It is a contralto, this digital voice, velvety and

bell-like, with the most piquant staccato when required. It sings through the most involved figuration. She reduces the inherent automatism of passage-work almost to nil. She is human and still a pianist. A rare combination. Her planturous touch is not only the outcome of a happy confluence of muscular and nervous energies, but is made more viable by the cunning interplay of pedal and a variety of finger, wrist and arm attacks. There is devilization, but the hand never loses its firm contour. And this attack is nearly unique—de Pachmann, Godowsky and Rubinstein have and had it—inasmuch as we never hear the initial touch as a percussive blow. She slides into the music with that plastic delivery as a swan glides into the water. Velvet, liquid fingers that sing like a violoncello. Novaes has mastered the chiefest mechanical problem of the pianoforte, the art of holding on and letting go. Some extraordinary singers had this art in their vocalism; Adelina Patti, Sembrich, Annie Louise Cary and today Margarete Matsenauer; olive-oil, sunshine, potable gold and falling waters.

The programme, entirely devoted to Chopin, even the encores, was thrice familiar. But it sufficed to charm and evoke dreams. Overarching intellectuality in the readings of this artist we do not expect. She could never play the last five sonatas of Beethoven at a sitting and hold us in our seats as did von Bülow, as would Rachmaninov. Her music-making has the quality of an improvisation. It is bird-like. It is more a matter of instinct than profound cerebration. Her style is normal, free from poignant morbidities or strange fantastic interpretations; withal, exotic in its dense, tropical richness of coloring. When she plays Mozart or the G major concert of Beethoven, she is happy, healthy, penetratingly musical. Nevertheless, we hear a new note in her work, bigger, more passionate, more thoughtfully controlled. She is a student. She is bound to go far.

# Guiomar Novaes

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January, February, March  
1921

### MANAGEMENT:

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STEINWAY PIANO





(Left) Principals and Children's Chorus heard in the Indian program which was a feature of the music festival held at Bowling Green, Ohio. With the children, all of whom are wearing Indian costumes, may be seen (left to right) Ernest Hesser, conductor; Ethel J. Light, Martha Cruickshank, accompanists; Princess Tsianina and Charles Wakefield Cadman. (Right) Bowling Green (Ohio) College-Community Festival Chorus and some of the soloists who participated in the recent music festival. Front row (left to right), Mary W. Megley, organist; Ethel J. Light, accompanist; Clarence R. Ball, tenor; Mrs. C. E. Lackens, soprano; Ernest Hesser, conductor; Mrs. F. C. Moore, contralto, and Gustaf Holmquist, bass.

direction of Mr. Hesser. Costumed as little Indians, the young singers gave a remarkably fine performance of Whiteley's cantata, "Hiawatha's Childhood," assisted by Princess Tsianina, the Indian mezzo-soprano. It was a novel and altogether charming picture when the curtain rose and displayed the children all attired as Indians "in all their beads and plumage," with a campfire, tepee, etc. They sang the cantata with compelling sincerity and beautiful tone quality. The Indian princess sang the solos and gave the recitations that carry the little Hiawatha from the nights when he wanted the moon to the time when he has slain his first red deer.

The second part of the program was given by Mr. Cadman and Princess Tsianina, the composer introducing it with a short talk on Indian music, followed by a group of his Indian songs, given by Tsianina. Excerpts from his Indian opera, "Shanewis," including "Song of the Robin Woman," "Her Shadow" and "Into the Forest," were then sung by Princess Tsianina, with Mr. Cadman at the piano. Her beautiful singing, unaffected sincerity and Mr. Cadman's sympathetic accompaniments made a perfect ensemble.

All in all, it was probably the most beautiful children's concert yet given in Bowling Green. Ethel Light, head of the piano and theory department of the Normal College, and Martha Cruickshank, furnished splendid accompaniments for the choral work. E.

#### Nestorescu Violin Recital at Lewisohn Home

The magnificent ballroom in the Adolph Lewisohn Fifth avenue residence was filled with people prominent in music, art and society, who listened to and applauded Jean

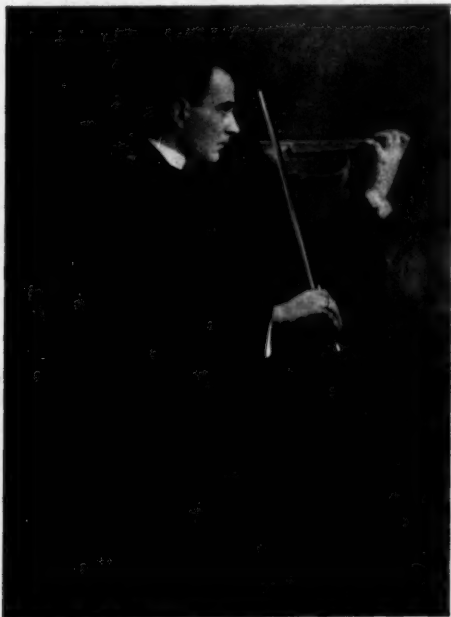


Photo by Villar, N. Y.

JEAN V. NESTORESCU,  
Violinist.

V. Nestorescu's violin playing and Genia Baron Fonarivna's singing on April 19. Mr. Nestorescu played works by Massenet, Wieniawski, Sarasate, Burleigh, Viexemps and others, with soulful expression, daintiness and tem-

perament. Few can excel him in the "Meditation" from "Thais," and it was the general opinion that his playing of Sarasate's "Gipsy Airs" was altogether unique and individual, full of real Hungarian spontaneity. Small wonder, for this violinist has lived among these people. He plays Burleigh's "Moto Perpetuo" with tremendous speed and clearness, and Viexemps' "La Chasse" is so old that it is a novelty. All these works were loudly applauded by, among others, Sasha Votichenko, Cecil Arden, tenor Carpi, Gustav Saenger and Lazar S. Samoiloff. With F. W. Riesberg he performed Grieg's monumental sonata for piano and violin in C minor, showing superior musicianship.

Mme. Fonarivna sang Russian songs by Vasilenko, Gretchaninoff, Moussorgsky and others especially well. Her stunning appearance and true characterization of the genuine Russian music made a hit. No singer before the public excels her in the Russian repertory or interprets it in better style.

A reception at the residence of George Bernard, Ardsley Hall, followed, and this was a brilliant affair, emphasized through the presence of distinguished musical people, such as Mr. and Mrs. Arnold Volpe, Sasha Culbertson, the Misses Boshko, Cecil Arden, Fernando Carpi, Rudolph Polk, Lazar S. Samoiloff, Gustave Saenger, Mrs. Karp, Alexander Zeitlin, Henry Myer, Clarence Beesley, Mme. Strasser, Mrs. Josephson, Mrs. Zarcheff, Mrs. Hara, Mrs. Gleishman, Mrs. Holt, Mrs. Bogai and others, numbering a hundred or more.

#### "Lassie o' Mine" a Song of Merit

Music publishers in their rush for hits often overlook many real gems in music and usually for no other reason than that such a song may not be ostentatious or pretentious enough to intrude itself upon the attention. Merit, like talent, however, cannot be denied or ignored, and songs which are really worth while and possessed of genuine qualities will survive and eventually attain the recognition they deserve.

That this is true was brought to light and quite forcefully proven in the instance of a song published by the Sam Fox Publishing Company, of Cleveland. The song referred to is "Lassie o' Mine," by Edward J. Walt, a charming and delightful little composition which, as far as advertising was concerned, was very much neglected while the publishers were concentrating their efforts upon other numbers. Some time has elapsed since publication of the song, but the song has steadily grown and day by day gained in prestige and recognition.

"Lassie o' Mine" is a song of merit, and there is something so very appealing in the quaint simplicity of its themes that its charm is indeed irresistible. Of late sev-

eral artists have added it to their programs and audiences have welcomed this refreshing song with delight.

The progress the work has made without exploitation has convinced the publishers that there are great possibilities for its future, and an extensive advertising campaign is now being launched. Critics are unanimous in their praise of its qualities and all believe that it will prove a highly successful and widely popular high class song if called to the attention of musicians and music lovers.

#### Edna Mampell in Salem

At the concert given by the Salem Oratorio Society on Wednesday, April 7, in Ames Memorial Hall, Salem, Mass., Edna Mampell, contralto, was the outstanding artist, singing as solos a group of three songs, comprising "Homing," "Del Riego," "Didn't It Rain," Burleigh, and "Dawn in the Desert," Ross. Her work was enthusiastically applauded by the large and fashionable audience. Among the many flattering remarks accorded this artist, the Lowell Evening News of April 8, 1920, had the following to say: "Miss Mampell, who made her first appearance in Salem, made an excellent impression and will be welcomed in the future."

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## In the Midst of Germany's "Black Week," Berlin Audience Listens with Bowed Heads To Beethoven's Ninth Symphony

Nikisch Gives Memorable Performance While Sickening Spectacle Outside Holds Its Horrors Over Vast Throng  
—Empty Houses Noticeable Everywhere—No Newspapers—Concert Notes

Berlin, March 23, 1920.—We have lived through Germany's "black week"—as the counter-revolutionary régime of Kapp and Lüttwitz has come to be called—we have walked the streets in darkness night after night; we have gone without gas, without heat, and almost without electricity; and we have come very near the point of starvation in the most complete and the most effective general strike the world has ever known.

For five days or more one could feel oneself back in the days before the war, with brutal looking, monocled officers clinking their spurs and snarling "weiter gehen!" at perfectly gentle, inoffensive folk; with streets fenced off with barbed wires and "occupied" by steel helmeted brutes demanding passes; and with the old fashioned German military bands standing in the squares in circular order about the bandmaster (quite like in those pictures of occupied French towns that the German propaganda spread about in the early days of the war).

Every morning we foreign journalists had the doubtful pleasure of seeing a parade with German war flags in the Wilhelmstrasse to the sound of "Der alte Dessauer," or some such feudal tune; twice a day Herr "Reichskanzler" Kapp had himself serenaded in front of the Chancellor's palace while the ordinary rabble was kept back in the main streets; and on the first Sunday of the Junker Republic the band of the Marine Brigade Ehrhard played "Deutschland über Alles" on the Potsdamer Platz at ten minute intervals.

### WAR—AND PEACE.

Now that the principal danger is over, good people are rubbing their eyes and wonder if they may not have been dreaming. No doubt the outside world shook its heads, ready to give Germany up for lost. But we, who had the worst shocks of our lives, remember that on that very Sunday, while the band blazed away on the Potsdamer Platz to the accompaniment of pungent odors from nearby goulash cannons, a packed house listened with bowed heads to a memorable performance of Beethoven's immortal ninth symphony, conducted in unforgettable manner by Arthur Nikisch. We came from the militaristic atmosphere of the Wilhelmstrasse into the Philharmonie just as the majestic fifths of the D minor triad were cleaving through a great wall of sound. It was hard to forget what was going on outside, but moment by moment one was drawn into the magic sphere, where all reality is a faint echo and the world becomes one great elevated abstraction. Outside, the most sickening spectacle of a people hovering on the brink of a terrible relapse into barbarism; here, concentration on the eternal truth—on the beautiful and the good. I observed shaggy heads of students bending over scores and following the notes as if their life depended on hearing every one; hundreds of people standing up and listening as though there were nothing but Beethoven in the world, and as though they had come there in the ordinary way, instead of walking—walking, mind you—miles to hear that Generalprobe, and edging their way through ugly looking guards with hand grenades at their belts.

### "ALL MEN ARE BROTHERS."

According to the very pleasant German custom which forbids applause between movements, the audience sat in perfect silence, through to the last movement. The baritone recitative had an electric effect—an effect of pulling one back to earthly consciousness. When the great "Hymn of Joy" broke forth there were painful smiles on the faces about me, and at the words "Alle Menschen werden Brüder," my neighbor heaved a sigh, shook his head, and pointed toward the Platz, where the Minenwerfer were drawn up, and the machine guns—with spring flowers spread over them, just as in 1914. The

irony of the situation spoiled the effect for us, and we went back to the street and its guns with a sick feeling that is just beginning to wear off.

That was the first and the last music for us—except the stray firing we heard more or less all night. Not till day before yesterday did the last of those ferocious Baltic troops, with their death's heads and their "Hakenkreuze" painted on steel helmets, leave town—again with music and colors flying—stupid instruments of the dark powers that still hover about the East.

### EMPTY HOUSES.

Meantime some concerts took place, before nearly empty houses for the most part, because people who had walked miles to their office and home again didn't feel like re-

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### STEINWAY PIANO

Re-engaged for Worcester Festival, October, 1920

peating it at night—through dark and wet streets, for the electric plants produced just enough power to keep the squares and a few streets lighted. The only exception was the Nikisch concert on Monday (of which we heard the general rehearsal). Despite all the difficulties and the unsafe streets, about three-quarters of the big hall was filled. It was the annual benefit concert for the pension fund of the orchestra.

### NO NEWSPAPERS.

The artists who gave their concerts—simply because the hall was hired and had to be paid for—had little satisfaction except the purely artistic one of playing their programs. A handful of people clapped their appreciation, and the critics were conspicuous by their absence, for no papers were printed all week. It was, perhaps, the first instance in musical history that music critics—who anyhow do not work—had the pleasure of striking. A colleague who went to a performance of Mahler's fourth



IGNAZ FRIEDMAN.

The distinguished Polish pianist, who will make his first American tour early in 1921, "trying it over" with Leopold Auer, shortly before Professor Auer's departure for America. Mr. Friedman has just passed through Berlin after a three months' tour of Poland, Czechoslovakia and adjoining countries, on his way to Amsterdam. There he played at the Concertgebouw on March 13 and shortly after left for a Spanish tour, followed by a tour of South America. Before coming to the States he will also play a number of dates in Holland and Scandinavia, where he is the most popular pianist since Paderewski.

symphony under Dr. Heinz Unger on Saturday reports that there was a particularly sweet and cozy atmosphere about the affair, attended by a twenty-five per cent. audience, which ought to give the critics the cue to strike on.

### KAPP TIME CONCERTS.

Carl Friedberg was to have played in a joint recital with the violinist Szigeti last Tuesday, but was prevented from coming, since the railroads were not running. Szigeti was here and played his concert with an Ersatz pianist, Frau Kwast-Hodapp. On the same evening—the blackest day of the "Kappiade" (when it really looked as though the monarchy might come back), Lucy Kieselhausen gave a dance evening. Some people lack all sense of the fitness of things!

The week before the Putsch was one of the liveliest of the season. On Saturday, the first night of Kapp, Jadowlaker gave a sold out recital, which was to have been his last (as usual) but is to be followed by another. We came near the end of the program and can recall only the lines of sighing feminine admirers standing in the corridors with their programs handy for an autograph. Question: What would the average man not give to be a matinee idol?

### THOSE ARIAS!

A number of other singers have been heard in these days—Elisabeth von Endert, Carl Clewing (the lute tenor), Poul Madsen, another tenor, and Inge Thorsen, the lyric soprano of the Hamburg Stadttheater. We heard her clear, bell-like soprano in a group of songs by Franz, which she sang with excellent taste and abundant temperament. A group of Cornelius, in which "Ein Ton" was pleasantly absent, evinced a tendency to evade the hackneyed. But she, like nearly all the other singers who give recitals hereabouts, is still convinced that Puccini and Verdi arias at the beginning and end of the program are necessary pillars of support. In program aesthetics we uncultivated Americans are still a good lap ahead.

### NEW MUSIC FROM GOULASH LAND.

The chamber music factor, strange to say, is a less constant one in Berlin than in New York. There are weeks without it, but then again weeks when there is more than enough. Such a one was the week before last. On Monday, Béla Bartók, the distinguished visitor from Budapest, played with a minor local cellist, a sonata by Zoltán Kodály; then, with another minor local light, the



## LOIS EWELL AN AMERICAN PRIMA DONNA

RETURNS TO AMERICAN STAGE IN RECITAL AT AEOLIAN HALL

### N. Y. TIMES:

Her voice after long absence sounded fresh and full, often even robust in quality. Miss Ewell's enunciation of English was always grateful to the ear.

### N. Y. EVENING MAIL:

Miss Ewell is a singer of distinction, whose ample voice, authoritative style and superb diction win immediate favor. Her recital yesterday afternoon marked her return to a public remembering with pleasure her prima donnaship at the Century Theater.

### N. Y. EVENING SUN:

There was excellent reason once for calling Lois Ewell's voice the voice of the Century. Yesterday afternoon she came back into public hearing in Aeolian Hall and gave a recital to which an audience of some size and much friendliness listened.

To remind her listeners of her operatic propensities she sang "Ocean, Thou Mighty Monster," from "Oberon." She sang it with much of her old sense of drama and never lacked for personality.

### N. Y. EVE. TELEGRAM:

Miss Ewell has been given by nature about all that any singer could ask for. There is a particularly appealing quality to her voice and she has the emotional fire necessary for highly dramatic music. Her voice has all of the beauty of former years.

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Ravel trio, and—without any artistic encumbrance whatever—three thus far unheard piano pieces by himself. These, like most of Bartók's works, were interestingly cacophonous, strongly rhythmical, sometimes sensuously beautiful, but always full of character. The Kodály sonata showed less originality and coherence, but that may have been due to the inadequacy of the cellist's performance. At any rate it showed its composer to be modern in the true sense of the word, and next to Bartók perhaps the most promising figure in Hungary. The concert was under the auspices of the Neue Musikgesellschaft, and it demonstrated anew the utility of presenting new music without giving it the benefit of absolutely first class executants and preparation.

#### FLESCH STILL LEADS.

By way of contrast the last concert of Carl Flesch, with Bruno Eisner at the piano, placed everything in the way of artistic conception and finish at the disposal of the performer of the new violin sonata by Paul Ertel, composed in 1919, but not as modern nor as original as Kodály's work. Max Reger's first sonata, in D minor, op. 42, followed it, and a group of favorite violin pieces served to excite the fans. Flesch is still the hero of German violindom, though an army of stalwarts are fighting for the banner. In the front rank is Carl Busch, of whom I spoke in a recent report. With Edwin Fischer a shaggy blond giant with a demon-like temperament at the piano, he recently played the Bach sonata in E major, No. 3; the second Schubert sonatina in A minor, op. 137, and the Beethoven, op. 30, No. 3, in G. This team is irresistible. As a combination they are a tremendous draw, and it is all your life is worth to crowd into a sonata recital by them that has barely been announced. It is difficult to say who is the more important: Busch has enough beauty of tone and artistic finish to go around, and Fischer supplies all the magnetism that is wanted. A more solid rhythmic and altogether gripping performance of the Bach sonata could not be imagined. This is chamber music with the fascination of a solo performance.

#### THE KLINGLERS.

First class, too, is the Klingler Quartet, though old in comparison to this upspringing pair. The two Klinglers played Reger's three duos for two violins, op. 131b, "im alten Stil." Thereupon the quartet plunged into one of the great revelations of Beethoven's last period, the string quartet, in A minor, op. 132. A sea of profundity, of passion and of mystery. The beautiful adagio was the climax of the performance. This "sacred thanksgiving of a convalescent to the deity, in the Lydian mode" speaks of a religiosity that is "superconfessional" in the truest sense: Elevation of the spirit to glimpses of mystic heights unreachd.

#### OLD MUSIC MADE NEW.

Highest mysticism, again, was the keynote of the last concert of the Philharmonic Chorus, under Siegfried Ochs. Bach and Schütz—those two masters of the evangelical reformation, the Dürer and Lucas Cranach of music—made up the program. First Heinrich Schütz, the older of the two, and hardly ever given, because modern audiences are not supposed to thrive on this ancient fare. Professor Ochs has exploded that theory. With the performance of five of the old master's works he has shown how a modern with modern ideas about music and about the world may approach these works and be touched by them.

This has meant the penetration of a whole strange world of style and expression, and an object lesson in the specific musical practice of a period long past. The result is not a theory, but a living thing; no fixed principle to be applied, but the manner to be determined for each case separately. Schütz merely sketched the music and left the execution to the executant—where solo, where chorus, where orchestral accompaniment—all details of effect that must be felt through an intimate understanding of the matter itself. Thus we heard the "Three Spiritual Dialogues" by soli, strings, chorus and organ; "Saul," for three choirs; and "Zion Speaks," in which a number of choirs intermingle, singing at various elevations and distances; the last in an arrangement by Max Schneider in which the modern orchestra achieves the broad sonority which Schütz intended. All this unwonted variety of vocal groupings and timbres, the supposition of duos, mighty choral waves, celestial voices, mysterious harmonies, touched one as a revelation of religion in the guise of art.

Of Bach there was the cantata, No. 95, and the famous "Wachet auf." Here, too, an almost kaleidoscopic change of colorings and sonorities: a figured chorale, with countless vocal strands woven about the melody; a men's chorus to the accompaniment of an orchestral gavotte; duets for soprano and bass, now with a violin, now with an oboe, all melodies of a graceful beauty, prophetic of a later age. This, we think, was the artistic climax of the last two weeks, and the memory of it lives through the misery of the days just past.

One more reference: a concert by the Philharmonic Orchestra under Hagel, at which were given Strauss' "Don Juan" and the Chopin piano concerto in F minor, played by Nora Drewett. That makes me remember it.

A beautiful performance, technically finished, with pearl-est ripples and most delicate ornamentation, but firm and manly, too, notwithstanding the pianist's sex. Here is a pianist who is a musician first, and still a pianist par excellence, with all the feeling for the instrument and its effects. Nora Drewett is said to be a Debussy specialist. We believe it and we are full of expectancy.

Which reminds us that Debussy was played—and sung—recently in Berlin, while the sinister cloud of reaction was gathering over our innocent heads. The cloud has



NORA DREWETT,  
Pianist.

burst, and one feels that the atmosphere is cleared. The German people have won a moral victory in the past week that has made their stock go up at all the exchanges of the world. Those of us who are optimists and those who have sat with open ears inside the concert halls knew that things would turn out as they did.

#### THEATERS CLOSE FOR FIRST TIME.

Nothing is to be reported in the field of opera, for all theaters were closed—for the first time through war and revolution. Just before the shut-down there was a performance of "Siegfried" at which several old acquaintances from America reappeared: Carl Braun as the Wanderer and Melanic Kurt as Brünnhilde. Their reception was cordial, though they were not at their best. The critics were by no means unanimous—more favorable, perhaps, in the case of Kurt. Mme. Ober-Arndt, too, reappeared before the Berlin public recently, but not to advantage—in a "Meyerbeer Evening," given by several singers (with piano accompaniment!)—something of a musical atrocity. How one's idols fall! Well, we were young once, and taste in opera singers changes with age.

CÉSAR SAERCHINGER.

#### New York College of Music Gives Concert

Florence Gwynee, pianist, who played Liszt's "Ricordanza" study; Adele Muys, violinist, in excerpts by Wieniawski and deBeriot; Joseph Meresco and David Gindin, pianists, in the Saint-Saëns variations on a theme by Beethoven; and Josephine Lucrezi, soprano, a former pupil but now a professional; Irene Bonner, in Lieurance and Puccini works—all these played and sang exceptionally well at a students' concert given at the New York College of Music, Hein & Fraemcke, directors, April 23. Thorough preparation on the part of the pupils is ever a characteristic of those who appear at this institution; as a rule they carry no music with them in their hands, but have it fixed "for keeps" in their heads, so appearing on the stage as do professional virtuosi. Beside those quoted, the following students contributed toward the success of the affair, which was witnessed by a large crowd of eager listeners: Anthony Rotando, Arno R. Vainio, Robert Degenhardt, Gladys Olsson, Dorothea Johnson and Alice LaRoy. Two who were prevented by illness or traffic conditions from appearing, but were on the program, were Helen G. Straub and Hallie Stiles. As announced, the New York College of Music will remove to its newly acquired building at 114 and 116 East 85th street as soon as possible. The premises will be altered into a

modern music school, and its central location will doubtless contribute much toward continuing the success of the institution.

#### Winton & Livingston Under New Management

Announcement is made of a change in the management of Winton & Livingston, Inc., concert managers, effective April 24. John Brown, for many years business comptroller of the Metropolitan Opera Company, and for the past three seasons Eastern representative of the Chicago Opera Association, has been appointed president and general manager, Victor C. Winton having resigned. The offices of Winton & Livingston, Inc., on and after May 1, will be located in new and larger quarters at 1451 Broadway. The list of artists for the coming season will include Rosa Ponselle, dramatic soprano, Metropolitan Opera Company; Riccardo Stracciari, baritone; Margaret Romaine, soprano, Metropolitan Opera Company; Florence Macbeth, coloratura-soprano, Chicago Opera Association; Yvonne Gall, soprano, Chicago Opera Association; Eddy Brown, Sascha Jacobsen, violinists; John Powell, pianist. Oscar Seagle, baritone; Carmela Ponselle, Barbara Maurel, mezzo-sopranos; George Meader, Charles Harrison, tenors; the Tollefsen Trio and the Steller Quartet.

#### Walter Greene to Have Long Season

Walter Greene, the young American baritone, late of the Society of American Singers, who has just gone under the management of Evelyn Hopper, will have a long and busy season, dates of which will be announced shortly. Mr. Greene is now fulfilling spring and summer concerts, booked during the past season. He appeared as the soloist in the first of an interesting concert series, presented as matinee musicales at the Nutley (N. J.) Field Club, under the direction of Caryl Bensel, the New York soprano, whose untiring energy and appreciation of music has been the incentive for many such music courses in various New Jersey towns.

Mr. Greene's first selection was the Diaz aria, "Combien de Fois au Jour," from "Benvenuto Cellini." His first group of songs included "Spiagge Amate," Gluck; "J'ai encor un tel pite," Adam De La Hala, a charming song which dates back to 1285, and Massenet's lovely "Legende de la Sauge." The final group was of four modern English songs, the first being Gantvoort's new lilted negro spiritual, "Golden Crown"; "The Lamplit Hour," Penn; Forsyth's "Tell Me Not of a Lovely Lass," and Busch's "The Eagle."

Another concert at which Mr. Greene appeared as soloist was the second of the 1919-20 season, presented by the



WALTER GREENE,  
Baritone.

Plymouth Institute Choral Club, under the direction of Bruno Huhn, Wednesday evening, April 14. The club presented several groups of old and modern compositions, while Mr. Greene sang two groups, the first consisting of "Little Bateeste," by Pierce; "Nancy's Answer," by Briers, and "Golden Crown," by Gantvoort. The second group began with an interesting Indian lullaby by Carl Busch, to which the chorus gave a fine accompaniment, and "The Eagle," by the same composer.

Mr. Greene substituted at the last minute for Dicie Howell at the recent concert of the Criterion Club, at the Hotel Plaza, where he scored in several arias and groups of songs.

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## GOTHAM GOSSIP

## NEW GRASSE ORGAN WORKS.

Edwin Grasse, the violinist, organist and composer, whose organ and violin recital in Baltimore, March 17, was so successful, has transcribed Liszt's "Les Preludes," for the organ and dedicated the same to Heinroth of Pittsburgh. He has also nearly completed and transcribed Schumann's D minor symphony for the organ. Everyone knows that Mr. Grasse has to dictate every note of these transcriptions, as he is totally blind. It is a marvelous achievement.

## ELSIE RAYMOND SINGS WELL.

Elsie Raymond, a dramatic soprano, has a beautiful voice, and sang recently on two successive evenings, in a play given at the High School of Leonia, N. J. This was her first appearance outside of New York, and her singing gave splendid satisfaction. She studies with Susan Smock-Boice.

## BAILEY, BARKLEY AND GIRAUD AT WOODSIDE.

A concert given by the Woodside Community Council in that picturesque suburb, April 14, brought the following soloists: Harriet Barkley, soprano; Helen Giraud, pianist; and Bertram Bailey, baritone. Miss Barkley sang songs by American composers, and united in an operatic and another duet with Mr. Bailey. She sings better on every appearance, is wonderfully at ease before the public, and had to sing encores. Mr. Bailey (one of the leading singers at the Capitol Theater) sang the Toreador song with lots of temperament. His later songs were by Kramer, Burleigh, O'Hara and others. His warm interpretations, distinct English, and explanatory remarks held the attention of his listeners. The duet from "Il Trovatore" and Denee's duet "Oh, Moment that I Bless," were well sung with Miss Barkley. Mr. Bailey is a most satisfactory singer. Helen Giraud played Liszt's "St. Francis Walking On the Waters," his "Love Dream," and Chopin's prelude, with much variety of touch, and showed herself an altogether brilliant young artist.

## NEW SONGS BY BURNS AND SHEPPARD.

Annelu Burns, poet, and Madelyn Sheppard, composer, authors of the musical play "Hooray for the Girls," given on a roof garden not long ago, have issued "That Will Be Love" and "Where Erin Smiles," through the Bryant Music House. The former, a real love song, is dedicated to Zanelli, of the Metropolitan Opera forces. "Where Erin Smiles" is also a song of sentiment, and Martha Atwood, soprano, sang them both at the Ritz-Carlton Hotel, April 16.

## THE ALEXANDER SISTERS IN ORIGINAL ENTERTAINMENT.

Selma Alexander, poet and reciter, and Iris A. Alexander, pianist and composer, gave an evening of original selections in their Waldorf-Astoria apartment, April 16. These talented girls perform well. They are unusually developed for their few years, and redound credit on their teacher, Laura Sedgwick Collins.

Miss Collins led community singing, including the Serbian national anthem, at the regular monthly meeting of the Knickerbocker Civic League, April 9, at the Hotel Majestic.

## W. P. S. GIVES AMERICANS' WORKS.

The sixth afternoon musicale of the Women's Philharmonic Society, Leila Cannes, president, was held at 807 Carnegie Hall, March 27, and was entirely devoted to the music of American composers. The artists who took part were: Edith Baxter Hooper, soprano, who sang "Jock," "Discouraging," and "Spring Song" (Edgar Pinchot Crissman), "Ahl Love But a Day" (Gilberté) and "Lilac Time" (Speere). Manly Price Boone, tenor, sang "When I'm Wandering Far from Thee," and "I Am Waiting for Thee, Jeanie" (Crissman), and "There Is No Death" (O'Hara). Elliot Williams, baritone, sang "A Toast," and "Heart of My Heart" (Crissman) and "Danny Deever" (Walter Damrosch). Eva De Nike was accom-

panist, Mr. Crissman playing his own compositions. The rooms were filled with a large and very appreciative audience. A beautiful banner of white corded silk, ornamented with the society's emblem, was presented to Mrs. Cannes by the society, which she accepted with a happy speech. Mrs. David Graham arranged the program. Mrs. James G. Blaine was chairman of the reception, Beatrice Reiff, hostess, and Edith Totten guest of honor.

## THE NICHOLS AT CULTURE CLUB.

Mr. and Mrs. John W. Nichols gave a joint vocal and piano recital for the Culture Club of New York City on Tuesday evening of last week. The program contrasted the ancient folk songs with music of modern times, and was most enthusiastically received.

## CUSHING PUPILS' RECITALS.

Elinor Potter, Josephine Fry and Carlette Thomas gave organ recitals at Calvary P. E. Church, April 5, April 12, and April 19. Such works as Guilman's fifth sonata, Bach's passacaglia and fugue, and Widor's sixth symphony were on the program of these young lady organ players. Harry T. Burleigh sang Bach's "Judge Me, O God," and Stanford's "Song of Battle," at the last recital. A friend reports that Miss Fry's recital was especially well played, for she has well developed technic and sings with taste. They are all pupils of John Cushing, organist of this church.

## HOEGSBRO-CHRISTENSEN IN FLORIDA.

April 8, Inga Hoegsbro-Christensen played works by Scandinavian and Finnish composers at a recital given in St. Petersburg, Florida. The St. Petersburg Times devotes considerable space to her recital, praising her musicianship and powers of interpretation. Vocal and violin solos completed the musical program. The veteran piano pedagogue, A. K. Virgil, attended the concert and praised her highly.

## BALDWIN PLAYS EIGHT AMERICAN COMPOSERS' WORKS.

On the program played by Professor Baldwin at City College, between April 14 and April 25, the following American composers were represented: Arthur Foote, Walter Heaton, Edward MacDowell, Gordon Balch Nevin, R. S. Stoughton, Harold Vincent Milligan, Rossetter G. Cole and Rene L. Becker.

## CO-OPERATIVE SOCIETY OF CONCERT ARTISTS.

The report of the last meeting of the Co-operative Society of Concert Artists shows the election of the following officers: Hans Kronold, founder and organizer, president; Bertram Bailey, first vice-president; Charles T. Haubiel, second vice-president; Francis Pangrac, third vice-president; Rachel Fischer, secretary, and Jack Marks, treasurer. Meetings are held Monday mornings from 10 to 11 o'clock at the Cafe Boulevard, Broadway and Forty-first street. The society emphasized the fact that it will co-operate with all managers, musical papers, musical institutions and societies.

## KATHERINE RUTH HEYMAN GIVES LECTURE-RECITALS.

At the home of Mrs. Frederick Trevor Hill, where she has appeared before, Katherine Ruth Heyman, pianist and lecturer, appeared April 20 in a program of Debussy music. April 27 she will give a program and talk on the music of Scriabin.

## G. ALDO RANDEGGER BECOMES AN EDITOR.

The well known pianist and composer, G. Aldo Randegger, has been engaged as musical editor of the periodical, Fashionable Dress. He announces that he will answer questions on musical subjects, and hopes to make his department of great service.

## GRANT'S "LEONARD WOOD MARCH."

Fred A. Grant, the Brooklyn composer, tenor and musical critic, has composed a thoroughly satisfactory campaign march, named after the man who many believe will become presidential candidate. "General Wood March"

is short, snappy and full of tunefulness. It will soon be published.

## INDIAN PAGEANT AT HUNTER COLLEGE.

"From the Land of the Sky-blue Water" was the name of a pageant given by the Science Club (young women) at Hunter College, April 13, which was a very successful affair. It was in aid of the Alumni Association, so many people were interested, and large numbers attended. The Indian Ok-Ke-Non-Ton (an Arens pupil) appeared in the pageant, and the Hunter College Orchestra assisted.

## "Rosen Surprises Actor Mann at Shubert"

The above headline which appeared recently in one of the St. Louis papers is explained by the following paragraph: "St. Louis concert-goers who heard Max Rosen, noted violinist in the pair of symphony concerts last week, were surprised to see him and his accompanist, Frederic Persson, walk onto the stage of the Shubert-Jefferson Theater in the final scene of "Friendly Enemies" last night. It was a surprise on Louis Mann who is starring in the play. Mann and Rosen are old friends and have been looking forward to their meeting in St. Louis. Members of the company, who were in on the affair, prevailed upon Rosen and Persson to come upon the stage in the guise of Secret Service operatives. Many persons in the audience recognized the violinist, and Mann nearly lost control of his lines in his surprise. Rosen's only comment was that "it was the first time he had ever walked from the stage without being compelled to make a bow."

## Russian Symphony Filling Spring Tour

The Russian Symphony Orchestra, Modest Altschuler, conductor, opened its seventeenth annual spring tour in Troy, N. Y., on April 22, appearing there with Emma Roberts as soloist in the Chromatic Concerts, under the local management of David Cowee. Other cities which will be reached on this tour include: North Adams, Mass.; Albany, N. Y.; Amsterdam, N. Y.; Altoona, Pa.; Greensburg, Pa.; Massillon, O.; Coshocton, O.; Bowling Green, O.; Marion, Ind.; Piqua, O.; Indianapolis, Green-castle, Ind.; Bloomington, Ind.; Bowling Green, Ky.; Louisville, Hopkinsville, Ky.; Florence, Ala.; Decatur, Ala.; Macon, Ga.; Columbia, S. C.; Salisbury, N. C.; Bluefield, W. Va.; and Huntington, W. Va.

The orchestra will provide the orchestral accompaniment at the festivals in Bowling Green, Indianapolis, Louisville, Macon and Columbia. Among the soloists to appear with it in the various cities will be Lenora Sparkes, Florence Macheth, Emma Roberts and Paul Costello.

## Kent to Tour with Scotti Opera Company

Among the recent important engagements filled by Mary Kent, contralto, were Decatur, Ill., March 8; Washington, D. C., March 18, and Detroit, Mich., with Caruso, on April 18. Miss Kent will again be with the Scotti Grand Opera Company on its forthcoming tour of four weeks, commencing in May, and also on the eight weeks' tour next September. The contralto is one of the soloists engaged for the ten weeks' summer season at Ravinia.

## Chicago Opera at Manhattan Opera House

Contracts have now been signed whereby the season of the Chicago Opera Association in New York in 1921 will take place at the Manhattan Opera House and not at the Lexington Theater, as heretofore. The season will begin on Monday, January 24, and last for five weeks.

## Frieda Rothen a Pupil of Niessen-Stone

Frieda Rothen, the young soprano who made such a successful debut at the Princess Theater recently, is a pupil of Mme. Niessen-Stone.



## Third Carnegie Hall Recital of JOSEF LHÉVINNE

W. J. Henderson, in *New York Sun*.

"He now has at his command a range of dynamics and color not surpassed by that of any other pianist before the public."

Richard Aldrich, in *New York Times*.

"He possesses technical requirements of the most remarkable sort, which serve him unfailingly. His tone is of extraordinary power, richness and beauty."

Max Smith, in *New York American*.

"When Lhévinne plays as he did at this, his third recital of the season, he is absolutely unapproached."

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**[Attention, anonymous letter writers, attention!!!]**  
Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answers.]

**MUSICAL MATTERS ABROAD.**

"How are musical matters abroad to-day, especially Budapest, Hungary, where the Hungarian master, Hubay, lives?" See the article by Bela Bartok in this number of the MUSICAL COURIER.

**"NOBODY KNOWS THE TROUBLE I SEE."**

"On Maud Powell's last tour she played 'Nobody Knows the Trouble I See' by Johnson-Powell. I would like to know at what music publishing house I could get it. She also said a little verse about it before she played it: 'Nobody knows the troubles I see—Nobody knows my sorrows.' I would like to know the whole verse if you could possibly find it for me. Who was Maud Powell's first teacher?"

The composition you ask for is published by the Oliver Ditson Co., Boston, Mass. The words of the verse are simply a repetition of the two lines that you quote. The song is by a colored man named Johnson, which Miss Powell arranged herself. You may be interested to know that it was one of the last things that Miss Powell played. Incidentally it is a favorite with Fritz Kreisler.

William Lewis, of Chicago, was Maud Powell's first teacher and she claimed that he was the one who pointed out the right road to her. Her best teacher was herself.

**NATIONAL CONSERVATORY.**

"Is there a national conservatory in Budapest where the Government gives the student financial support?"

There is a national conservatory, but, considering the conditions existing at present in Hungary, it is doubtful if the government is giving financial support to music students. (See special article by Bela Bartok in this number.)

**A MEYER FLUTE.**

"I have a Meyer flute, the mouthpiece or first joint of ivory. A short while ago, due to the excessive heat, this joint split lengthwise and directly across the hole into which the performer blows. Can this be repaired, and in what manner? This ivory is also somewhat tarnished. Can the original color be restored? I understand there is some sort of preparation used for the purpose. Where is such repairing done?"

Repairing can be done by Carl Fischer, 48 Cooper Square, New York City. Inquiry there at the repairing department gave the information that it would be necessary to replace the joint entirely and that another ivory mouthpiece would not be recommended, owing to the impracticability, because of climatic changes. This firm makes a specialty of repair work on flutes.

**MUSIC OPTIMISTS' CLUB.**

"Kindly let me know how I can become a member of the American Music Optimists' Club, of which Mana-Zucca is the founder?"

Write to Mrs. Gobert, 4 West 130th street, New York City, for details.

**CHILD OF THREE.**

"Would you recommend teaching piano to a child of three? She is an extremely bright child and I really believe she would grasp her tuition as a child twice her senior. Also what teacher or teachers would you recommend? Of course you understand I should like a real good teacher as well as one adapted to the difficult task of teaching youngsters."

No, the Bureau would certainly not recommend it! Wait at least two years! There are special courses of study for children. It would be well to investigate them and have the child taught by a method that has proved successful with thousands of children. As you are a subscriber of the Musical Courier you are of course acquainted with the work done by pupils of the Perfield and Dunning Schools. There are teachers of these systems in New York City, Mrs. Effa Ellis Perfield, 58 West 40th street, and for the Dunning Method, 8 West 40th street.

**SASHA JACOBINOFF.**

"Will you kindly advise me as to what has become of Sasha Jacobinoff, a young violinist whom, I heard several times during the seasons 1916-17-18. I and many acquaintances, in addition to innumerable audiences before whom I heard him play, were very enthusiastic over this young man's artistic ability, and it seems that the prediction of a brilliant future for him should be maturing into realization. Kindly advise the writer where Mr. Jacobinoff is appearing at present, or where he may be addressed."

Sasha Jacobinoff appears to be very much in evidence at the present time on a western tour. You will see on Page 33 of the MUSICAL COURIER, April 15, a notice of his having appeared at South Bend, Ind., March 22; Notre Dame, Ind., March 23; Fort Wayne, Ind., March 24; Toledo, Ohio, March 25, and Muncie, Ind., March 26. Then followed Cleveland, Ohio, on the twenty-eighth of the month.

The above would indicate that the "brilliant future" predicted, had matured into a brilliant present. Sasha Jacobinoff is under the management of Catherine Bammann, 53 West 39th street, New York City, where he can be addressed.

**THE SYRIAN PIANIST.**

"Would you please inform me if the piano compositions of Anis Fulehan, the Syrian pianist, are published by any of the American publishing houses. His compositions, for the most of them are along Oriental themes, are the kind of music in which I am much interested."

His music is published by G. Schirmer, 3 East 43d street, New York City.

**NEW COPYRIGHT LAW IN EFFECT.**

Secretary Colby made public on April 14 a copyright proclamation which was signed by President Wilson on April 10, granting to subjects of Great Britain and the British dominions, colonies and possessions, except the self-governing dominions of Canada, Australia, New Zealand, South Africa and Newfoundland, the protection of the American copyright law of March 4, 1909, and its amendments. Protection is also granted to records, perforated rolls and other devices by means of which a musical work may be mechanically performed.

It was found that many Americans and British works had failed to obtain copyright owing to difficulties in transporting books during the war. Before it was possible for the United States Government to carry out the proposed arrangement it was necessary to obtain authority from Congress. This was granted on December 18 last.

The proclamation does not afford protection to works republished in either country since August 1, 1914, but does provide protection for all works first produced or published since that date and before the President's proclamation of peace is issued. An Order in Council has been issued by the British Government extending copyright protection to works first published in the United States between August 1, 1914, and the termination of the war, and enjoyment of the rights conferred by the British Government act is conditional upon publication of the work in England not later than six months after the termination of the war.

The State Department advises interested Americans, authors and publishers, to take immediate steps to obtain copyright protection in England for works published in this country since August 1, 1914, which have failed to obtain such protection in England.

**LONDON TO HEAR FANNING**

**On Eve of Sailing, the Baritone Tells of His Plans While Summering Abroad**

The baritone, Cecil Fanning, in company with Mr. and Mrs. Harry B. Turpin, sailed April 13, on the S. S. Carmania for London, where the Turpins have taken a house for the summer. On the eve of sailing, Mr. Fanning was seen by a representative of the MUSICAL COURIER to whom he spoke of his plans, both for his coming concerts and for his summer recreation.

"On April 27, we will begin a series of six recitals in Wigmore Hall, formerly known as Bechstein Hall, and we will have a series of fifteen or twenty other recitals which our manager, the younger Mr. Mayer, is arranging for the English provinces. This association with the Mayer bureau is not new, for it was they who placed our concerts in England in 1912 and 1913, and planned for our return in 1914, although that plan was interrupted by the war."

"What will be the nature of the repertory for these recitals?" the writer asked.

"First of all, there will be a continuation of our practice of some years to give some of the Loewe ballads on every program," the artist said. "These will include the 'Archibald Douglas,' the 'Edward,' the 'Erl King' and 'Lake Mume' ballads, all sung in English. Then we will feature the song settings of a number of my own poems, by the composers Cadman, Mrs. Beach, Vanderpool, Geoffrey O'Hara, and Gertrude Ross. We will include a group of Negro spirituals by Burleigh, James A. Rogers, Guion and William Reddick. Then I shall give five different settings in English of the well known German poem 'Nur wer die Sehnsucht kennt.' It may not be generally known that besides Tschalkowsky, the composers Schubert, Loewe and Hugo Wolf wrote music for it. For my coming recitals it is my intention to use a different translation for each of the five musical settings. For other repertory features next season, I intend to prepare one entire program of German songs in English translation, but I cannot yet feel certain that I shall have enough enthusiasm to persist in singing them. Of course, there will be occasional use of the classics, of modern French and of folk songs from various sources."

"At the close of the spring season I shall spend six weeks in Northern Italy, where I wish to visit the shrines of St. Francis of Assisi and St. Rita of Cascia. I shall do some special writing about the birthplaces of these saints, but even before leaving England I shall have brought out a new edition of my volume of poems, entitled 'The Flower Strewn Threshold,' which collection, first issued in 1913, went out of print during the war. The new edition will contain a number of hitherto unpublished selections."

"Upon the return from Italy we shall give an early autumn season of recitals in London and the provinces and reach America again at about November 1. For all the preparation and giving of these recitals I shall have the assistance of Mr. Turpin, who has thus assisted in all my work of the last twelve years."

E. E. S.

**Marcia Caselotti at Sorosis Club**

Marcia Caselotti, coloratura soprano, wife and pupil of Guido H. Caselotti, was enthusiastically applauded when she appeared as soloist for the Sorosis Club at the Hotel Waldorf-Astoria, New York, on April 5. She sang "Ah, non credea," from "La Sonnambula," Bellini; "Caro Nome," from "Rigoletto," Verdi, and the waltz from "Romeo and Juliet," Gounod. Mme. Caselotti was congratulated by the president of the club, Caroline Childs, as well as by all the members and guests. G. H. Caselotti played the piano accompaniments.

**Berumen to Teach All Summer**

After a busy season Ernesto Berumen, the pianist, will devote his entire time during the summer to teaching at the La Forge-Berumen studios, now located at 60 West Fiftieth street, New York. Mr. Berumen has started his class lessons, and early in May three of his most talented pupils will appear in recital.

**Perfield Talks at Peabody Conservatory**

On Friday, April 23, Effa Ellis Perfield gave a chalk talk on musical pedagogy at the Peabody Conservatory of Music, Baltimore, Md.

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## A Tribute to Richard Buhlig

"Listening to such wizards as Paderewski, Busoni, D'Albert, Pugno, Pachmann, Lamonde, Carreño, and the rest, I have often wondered what it feels like to be a successful pianist. Sometimes I have envied that earth wandering tribe—until I remembered the tragedy of the interpretative artist who creates only in the citadel of his intelligence and in the memories of those



RICHARD BUHLIG,  
Pianist.

who have heard him perform. For he sits down to the great rosewood box, knowing that it will ultimately be the coffin of his own artistic personality.

"All other instruments are equally fated; but the ponderousness of the piano seems to make it more apparent. One cannot hug a Bechstein grand as Kreisler caresses his violin, or Casals his cello. But I can imagine shadowy fiddlers in the other world. In 'The Goodhumored Ladies' (that most exquisite of the choreographic creations of Diaghileff and Massine) there is a violin player, a cloaked and hooded grotesque, who bends and bows in a sort of impassioned lullaby for the old Italian count who is drowning in his chair. And that fantastic figure, remembered in the aureole of Scarlatti's music, haunts me like the thought of Death himself.

"But it is difficult to visualize a concert grand among the drifting dead; one is too conscious of the heaving and hoisting and shuffling of men carrying a heavy load through doorways and corridors. There may be harpsichords in hades—who knows? But what hopes can the psychic investigators offer the leonine kings of the modern keyboard? The virtuosity of a Paganini may

be shrilling away among the shades—but death has but one consolation for Richard Buhlig; he will not be compelled to play on a Chappell piano. Neither will he find it necessary to compete with compilers of meretricious programs. Not that Buhlig is ever likely to make any concessions to the popular taste for fireworks and sentimentality; that is why I am taking this opportunity of testifying my admiration for a great artist who has lived in New York for more than three years without receiving anything like adequate recognition.

"Buhlig was widely known in London, where I first heard him in 1913. I was deeply impressed by his rendering of Cesar Franck's prelude, chorale and fugue; I was fascinated by his complete understanding of Debussy's atmospheric tone pictures. He seemed to be equipped not only with a masterful technic, but with an individuality of mind. In other words, he had something definite to say; he was not only a digital magician; he had a profound message which he was already beginning to express.

"Hearing him again in America this year, I realized at once the significance of his development since 1913. More than ever I felt that he was transcending mere technic; he has passed that concern which is evident in most pianists, a preoccupation with surfaces and methods of production. His genius is now austere, sublimated—a little sombre, perhaps (it was noticeable in his playing of Mozart), but filled with imagination and poetic beauty. In his rendering of Brahms' Handel variations, he reminded me of passages in Shelley's 'Prometheus Unbound' and of the splendor of light that flares on rugged mountains.

"Any one who described his playing as dull or too intellectual would inevitably say the same of Bach's noblest masterpieces. That is the severest comment I can make on the fact that the hall was only three parts filled when I heard Buhlig play in New York."

(Signed) SIEGFRIED SASSOON

(One of England's most distinguished poets).  
—Reprinted from the Freeman, March 17, 1920.

## Oscar Saenger Studio Tea and Musicales

The monthly tea and musicale held Tuesday afternoon, April 20, at the Oscar Saenger studios, served again to present a number of attractive voices, all from the Saenger vocal and operatic classes. The contralto or mezzo, Erna Mierow, who began the program with songs and later appeared with the bass, Richards Hale, in a duet from "La Favorita," has a valuable voice. The vitality and the brilliant character which extend evenly throughout her upper range gave an illusion of a dramatic soprano, which effect was accentuated in duet with the bass. The soprano, Estelle Louise Vernet, appeared in solo songs and in duet with the contralto, Bertha Schrimshaw. Miss Vernet's voice also has become even throughout and she sings as one musically mature.

In three selections—Massenet's "Oeuvre tes Yeux," Spohr's "Rose Softly Blooming" and La Forge's "Like the Rose Blooming"—given by the soprano, Dorothy Brant-hoover, this very young singer displayed a fine, well poised voice, very much in the character of a pure Italian lyric. Furthermore, her singing was in fine taste, as by a very musical person. The lyric tenor, Hiram Murphy, has

## Cornell's Twelfth Music Festival

On Thursday, Friday and Saturday, May 13, 14 and 15, the twelfth music festival under the auspices of the department of music, Cornell University, will be held in Ithaca, N. Y. Among the larger works to be given will be Verdi's "Aida," Cesar Franck's "The Beatitudes," and part one of Elgar's "The Dream of Gerontius." The solo parts in the latter two will be taken by Grace Bonner Williams, soprano; Gertrude Quarles, contralto; Edward Johnson, tenor; Ernest D. Button, tenor; Anson L. Clark, tenor; Reinald Werrenrath, baritone, and Charles Trowbridge Tittman, bass. The cast of "Aida" includes Grace Bonner Williams in the title role; Louise Homer as Amneris; Ruth Blackman-Rodgers as the High Priestess; Paul Althouse as Radames; Thomas Chalmers as Amonasro, Mr. Tittman in the dual role of the Ramfis and the King, and Robert Steel as the messenger. The University Festival Chorus, numbering 220 voices under the direction of Hollis Dann, and the Chicago Symphony Orchestra, Frederick Stock, conductor, will assist in giving these works a notable performance.

"Aida" will be the opening program on Thursday evening. On Friday evening there will be a concert by the orchestra and chorus, with James T. Quarles, organist, assisting, and Enrico Tramonti, harpist, as soloist. Saturday matinee will have an orchestral program with Reinald Werrenrath as soloist and the closing concert on Saturday evening will have the larger works of Elgar and Franck.

come to very good use of a sympathetic voice of considerable timbre or color. The child soprano, Ruth Bender, who had been heard on a former occasion, sang Bemberg's "Nymphs and Fauns" in a highly agreeable manner, well reflecting the good musicianship which some years' study of piano playing had helped to establish. The baritone, Richards Hale, who has also appeared here before, again gave pleasure with fine vocal quality and diction, besides adding a number of songs in the Southern dialect. Miss Schrimshaw's contralto proved to be among the most enjoyable of the afternoon, as well for the character of her voice as the surety and quality which were exhibited in her singing.

Helen Chase-Bulgin was accompanist for the afternoon, and Melvena Passmore and Louise Bowen presided at the tea table.

## Grand Opera at Fond du Lac

On Monday and Tuesday evenings, April 5 and 6, at the Henry Boyle Theater of Fond du Lac, Wis., the Fond du Lac Grand Opera Chorus, Albert De Cortez, organizer and director, gave the first and fourth acts of Verdi's "Il Trovatore" and Mascagni's "Cavalleria Rusticana." The works were excellently done, thanks being due to the unceasing labors of Mr. De Cortez to make the ensemble a thing of finished excellence. There was an orchestra of twenty musicians from Milwaukee and Chicago, under the baton of Ernest Knoch, with Virgilia Fox at the piano and organ. The various roles were taken by visiting artists. Lillian Eubank, soprano, was the Leonora in the Verdi work and Santuzza in the other; Louis Kreidler, the Count di Luna and Alfio; Ernest Davies, the Manrico and Turiddu. Arabel Merrifield, who was scheduled to sing the roles of Azucena and Lucia, saved the production from disaster when Margery Maxwell, who was to have appeared as Lola, was taken ill at the last moment with tonsillitis and could not appear. Miss Merrifield sang the dual role, quite a feat in itself. Mrs. C. M. McMillan is chairman of the executive committee of the Fond du Lac Grand Opera Chorus; Mrs. T. S. Arthur, assistant chairman; Harriet Giddings, secretary; Mrs. E. F. Tambke and Mrs. A. K. Steen also being members. The finance committee includes Mrs. Steen, Mrs. McMillan, D. D. Sutherland, C. J. Breitzman and Albert Isaac.

## Carl M. Roeder's Annual Concert

The annual concert given for a score of years past in the Alexander Avenue Baptist Church, New York, April 23, by Carl M. Roeder, organist of the church, was as usual a very successful affair. The church was filled to the utmost, and the singing of Grace Northrop, soprano, of William Simmons, baritone, the playing of William Kroll, violinist, Dorothy Roeder and Ruth Nelson, pianists, Hans Kronold, cellist, and the organ playing of Mr. Roeder, all conduced to general happiness.

## Fifth Warren Ballad Concert, May 10

The last for this season of Frederic Warren's interesting series of Ballad Concerts will take place at Aeolian Hall on Monday afternoon, May 10. Elizabeth Lennox, Olga Warren, Fred Patton and Mr. Warren will appear, with Francis Moore at the piano.

## QUAIT wins Philadelphia

"Robert Quait gave out his voice with confidence and buoyancy—all in all he proved himself one of the best singers for Oratorio ever heard here."

Public Ledger, April 23, 1920.

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## WHERE THEY ARE TO BE

<b>Alcock, Bechtel:</b> Spartanburg, S. C., May 6.	<b>Land, Harold:</b> Newburgh, N. Y., May 26. Yonkers, N. Y., May 31.	Indianapolis, Ind., May 3. Greencastle, Ind., May 4. Bloomington, Ind., May 4. Bowling Green, Ky., May 6, 7. Louisville, Ky., May 8. Hopkinsville, Ky., May 10. Florence, Ala., May 11. New Decatur, Ala., May 11. Macon, Ga., May 12, 13. Columbia, S. C., May 14, 15. Salisbury, N. C., May 17. Bluefield, W. Va., May 18. Huntington, W. Va., May 19.
<b>Alcock, Merle:</b> Cincinnati, Ohio, May 1-8. Evanston, Ill., May 27.	<b>Levitzki, Mischa:</b> Macon, Ga., May 7.	<b>Roberts, Emma:</b> Macon, Ga., May 12. Columbia, S. C., May 15.
<b>Burleigh, Cecil:</b> Columbus, Ohio, May 7.	<b>Macbeth, Florence:</b> Milwaukee, Wis., April 29. Bowling Green, Ky., May 6.	<b>Rumsey, Ellen:</b> Lowell, Mass., May 11. Hagerstown, Md., May 27.
<b>Byrd, Winifred:</b> Newark, N. J., May 1. Washington, D. C., May 4. Memphis, Tenn., May 10.	<b>Patton, Fred:</b> Northampton, Mass., May 17. Lowell, Mass., May 11. Evanston, Ill., May 24. Greensboro, N. C., May 31.	<b>Smith, Ethelynde:</b> Lawrence, Kan., April 29. Greeley, Col., May 3. Boulder, Col., May 5. Colorado Springs, Col., May 10. Pueblo, Col., May 12.
<b>Ellerman, Amy:</b> Willmar, Minn., April 29. Brooten, Minn., April 30.	<b>Quait, Robert:</b> Newark, N. J., May 1. Springfield, Mass., May 6. Philadelphia, Pa., May 7, 8. Northampton, Mass., May 17. St. John, N. B., May 19. Halifax, May 20. London, Ont., May 27. Greensboro, N. C., May 31.	<b>Sparkes, Lenora:</b> Syracuse, N. Y., May 11. Columbia, S. C., May 15. Ann Arbor, Mich., May 19, 20.
<b>Hadley, Henry:</b> Indianapolis, Ind., May 3. Louisville, Ky., May 8.	<b>Ringo, Marguerite:</b> Havana, Cuba, May 4. Cienfuegos, Cuba, May 6. Northampton, Mass., May 17. Newark, N. J., May 19.	<b>Stracciari, Riccardo:</b> Oakland, Cal., April 29.
<b>Hamlin, George:</b> Springfield, Mass., May 7.	<b>Russian Symphony Orchestra:</b> Bowling Green, Ohio, April 30. Marion, Ind., May 1. Piqua, Ohio, May 2.	
<b>Heas, Hans:</b> Springfield, Ill., May 11.		
<b>Howell, Dicie:</b> Nashua, N. H., May 13, 14. Newburgh, N. Y., May 26.		
<b>Hubbard, Louise:</b> East Orange, N. J., May 12.		
<b>Jollif, Norman:</b> Springfield, Mass., May 7.		
<b>Lada:</b> Williamsport, Pa., April 29. Bridgeport, Conn., May 5.		

## ZURICH ENTHUSES

## OVER NIKISCH

Zurich, April, 1920.—Among the musical occurrences of the past month, none aroused greater interest than the conducting of Arthur Nikisch. On his former visits here he brought his orchestra from Leipzig with him, but this time he was engaged by the Tonhalle Society to conduct a concert of their own orchestra. This latter the eminent conductor was able to drill so finely in two rehearsals that the players responded remarkably well to his intention, their playing in fact being visibly inspired by him. The program brought no novelty, but familiar war horses of Nikisch, calculated to display his own artistry as well as the qualities of the orchestra: Weber's "Euryanthe" overture, followed by Beethoven's "Eroica" symphony, a "Concerto grosso," by Handel, and Strauss' "Tod und Verklärung."

## KATHLEEN PARLOW PLAYS.

Kathleen Parlow, a violinist well known to Americans, gave a violin recital after having appeared some time ago as soloist with the symphony orchestra here. A perfect technic, which easily encompassed a program of the most difficult works, good taste, clear mental insight into the character of the work she performs, and temperament are sufficient gifts to emphasize her high artistic accomplishments.

## SWISS SINGERS.

Clara Wirz-Wyss, an excellent Swiss singer, gave a song recital accompanied superbly by the Swiss composer, Othmar Schoeck. A perfect method of singing, refined taste, true musical feeling were allied to a very pretty voice in a varied and interesting program of songs by Mendelssohn, Schubert and Schumann, and three songs by Moussorgsky.

## WORKS OF SWISS COMPOSERS.

In addition to the regular series of symphony concerts, the orchestra gives five popular concerts, all of which are devoted exclusively to works of Swiss composers. The first concert brought Friederich Hegar's "Fest Overture"; Volkmar Andreae's rhapsody for violin solo with orchestra, op. 32, the solo part being excellently played by the concertmaster of the orchestra, Willem De Baer; three songs by K. H. David, well sung by Else Von Monakow, and the D minor symphony by Hermann Suter, a work of much musical value in invention and workmanship.

## NOTES.

The singer, Dr. Piet Deutch, from Basel, accompanied by the Basler conductor and composer, Dr. Hermann Suter, gave a song recital which was of especial interest, since they gave seventeen of the less known songs by Schubert.

The tenth symphony concert of the Zurich Tonhalle Orchestra brought Tchaikowsky's "Symphony Pathétique," Wagner's "Tannhäuser" overture and Jacobin's violin concerto, in Hungarian style. Fritz Hirt, the excellent concertmaster of Basel, gave a splendid account of himself in this. The conductor is Dr. Volkmar Andreae.

Fritz Reitz gave a cello recital, assisted by his sister, Elly Reitz, soprano. Reitz is first cellist of the Zurich Symphony Orchestra, principal teacher at the conservatory, and cellist of the latter's Chamber Music Society. Before coming to Zurich he was first cellist of the Berlin Philharmonic Orchestra. He is an excellent artist. He played his own sonatina for cello and piano, a work of not overpowering musical importance, but containing pleasing melody and good workmanship.

## Wolfsohn Artists to Be Heard Abroad

Under the direction of the Wolfsohn Bureau, several well known American artists are soon to be heard in England and on the Continent; this spring will mark the truly historic movement of native singers to Europe, the first year in musical history that American artists have crossed the ocean to appear abroad under American management. Albert Spalding, violinist, sailed recently for France, where he will appear with the New York Symphony Orchestra under Walter Damrosch's direction. The distin-

guished violinist is engaged for concerts with the orchestra on its long European tour this summer.

Next month, after their many festival appearances are over, four other Wolfsohn artists will depart for England. They are Mabel Garrison, Sophie Braslau, Reinald Werrenrath and Lambert Murphy. Concerts in London and throughout the English provinces have already been arranged for them, and the prospects for their success are very bright. London's musical season is in full swing during May and June, and these leading American singers should be received with enthusiasm.

## To Mr. and Mrs. Victor Harris—a Daughter

Mr. and Mrs. Victor Harris are to be congratulated on the birth of a daughter on Sunday morning, April 25. The newcomer will be named Mary Grace.

## OBITUARY

## Carl Stasny

Carl Richard Stasny, widely known as a pianist, teacher and writer on musical subjects, and recently appointed to direct the pianoforte department of the Boston Conservatory of Music, died suddenly at his home, 33 Wenonah street, Roxbury, Mass., Thursday, April 22, after a brief illness. Mr. Stasny was born at Mainz-am-Rhein, Germany, on March 16, 1855. His father, Ludwig Stasny, was prominent in musical circles, and young Stasny soon gave evidence of inheriting marked musical abilities. But it was not until he was seventeen years old that it was definitely decided that he was to make music and the piano his career. His early teachers were Wilhelm Freudenberg, in Wiesbaden; Ignatz Brüll, in Vienna, and Wilhelm Krüger, in Wildbad and Stuttgart. In 1879 Mr. Stasny met Liszt in Frankfurt, where the latter was attending the production of his oratorio, "Christus." They had met once before when Stasny was studying with Brüll, at which time the young student had received warm encouragement from the master; but when they met again in Frankfurt, Liszt urged him to come and study with him at Weimar, an invitation which Stasny gratefully accepted and became a devoted pupil of the celebrated pianist for two years.

Stasny toured Europe in solo concert work and in company with other famous musicians—Carlotta Patti, David Popper, Emile Saurer. Russia, Germany, Austria, France, Spain, Italy and England all acclaimed him as an authoritative disciple of the Liszt tradition of piano interpretation. In 1885, at Dr. Hoch's Conservatory in Frankfurt, he was associated with Dr. Bernhard Scholz and Clara Schumann, and diligently studied to acquire from the latter the manner and spirit in which Schumann, himself, desired his music to be played.

In 1891 Mr. Stasny was called to the New England Conservatory of Music in Boston, and made this city his residence. He was selected by Theodore Thomas as one of the four pianists to play with the Thomas Orchestra at the World's Fair in Chicago in 1893. He toured America extensively, playing with the Boston Symphony Orchestra, the Kneisel Quartet and the Boston Trio Club. Two years ago Mr. Stasny left the New England Conservatory to open a studio of his own; but he was recently induced to return to public work, as it were, by accepting the direction of the piano department of the Boston Conservatory of Music.

Mr. Stasny had a truly vast acquaintance among musical celebrities, largely maintained through his annual trips to Europe. Among his personal friends are numbered Wagner, Brahms, Grieg, Gade, Tchaikowsky, Saint-Saëns, Schytte, Raff, Svendsen, Lachner, Liszt, Rubinstein, Sophie Menter, Von Bülow, Clara Schumann, Leschetizky and MacDowell. He always tried to encourage and stimulate young artists. He was kindly, courteous, fastidious as to his personal appearance, and a gentleman. He will be missed by his many friends. Mr. Stasny is survived by his wife.



## Vera Kaplun Aronson

## Concert Pianist

Writes of the

Mason & Hamlin  
PIANOS

as follows:

Messrs. Mason &amp; Hamlin:

GENTLEMEN—Since my sojourn in America it has been my good fortune to use the Mason & Hamlin pianos exclusively in my concerts and in private.

As regards sonority, power, and singing quality, they have proven a source of constant pleasure and artistic satisfaction to me, and I know of no instrument that so willingly and readily responds to every aim and intention of the artist as do these masterpieces of the pianomakers art.

Very sincerely yours,

(Signed) VERA KAPLUN ARONSON.



#### JOHN McCORMACK'S "AU REVOIR" TO NEW YORK.

The above shows the lineup at the New York Hippodrome box office on Sunday afternoon, April 18. The famous tenor's last concert here attracted a record audience of 7,200, 1,200 of which were seated on the stage. McCormack concerts invariably draw capacity houses but this final one will go down in history as one of the red letter days of his career. The enthusiasm demonstrated knew no limits and judging from all indications, McCormack will be greatly missed in this country during his European tour next season. (Photo by White Studio.)



#### BARBARA MAUREL.

The popular contralto, taking a few days' rest at Grove Park Inn, Asheville, N. C., on the way back North after a Florida tour which formed part of a very busy season.



#### ADA SODER-HUECK,

New York vocal teacher, whose summer term will extend from June 15 to August 1. Mme. Soder-Hueck will hold this session at her Metropolitan Opera House Building studios.



#### ALEXANDER SASLAVSKY,

Whose series of chamber music concerts in both Los Angeles and San Francisco are doing much toward the development of that branch of the art. On April 26 the seventh of a series of eight concerts was given at Symphony Hall, Los Angeles, the program including works by Beethoven, Heniot Levy and Arensky. At the previous concert, on the 12th, "An Evening With Brahms" was the attraction, the works upon this occasion being the C minor trio, op. 101, the A major sonata, op. 100, and the B major trio, op. 8. (Hopkins Photo, Denver.)



#### VERA BARSTOW,

Violinist, who is being booked for two tours by M. H. Hanson, the first for eighteen weeks, from September, 1920, and the second for ten weeks during the spring of 1921. (Photo by Illustrated News.)



#### RUTH RAY ON TOUR.

The accompanying snapshots of the young American violinist who has quite established herself during this, her first season, were taken while she was concertizing through Maine. (1) In front of Bangor House, Bangor, and (2) "a watering place in Maine."



#### DOROTHY BRANTHOOVER,

The soprano, whose fine singing is mentioned in the Musical Courier report of the musicale and tea which was held at the Oscar Saenger studios, April 20, is a daughter of J. C. Branthoover, editor of the Huntington (W. Va.) Advertiser. Miss Branthoover is just concluding her second season of study under Mr. Saenger, and she has the distinction of being the youngest singer ever admitted to Mr. Saenger's opera class. In preparation for her work as a singer Miss Branthoover has studied the German, French and Italian languages, and her musical studies are greatly aided by her knowledge of piano playing, which she began when eight years old. She has also had the usual routine of choir and solo singing in church, and in the opera class she has until now studied the role of "Mignon," and that of Micaela in "Carmen." (Wallace photo.)





Frederick Haywood (left), originator of "Universal Song," a system of voice culture for all, with Mrs. Haywood and J. Uly Woodside, baritone. Mr. Woodside, since he finished his service in the army, has filled no less than 110 concert engagements, besides acting as Mr. Haywood's assistant. (Photo by Keystone View Co.)



#### NEW YORK SYMPHONY ORCHESTRA SAILS.

The members of the New York Symphony Orchestra on the deck of the Steamship Rochambeau, just before sailing for France. In the foreground, with the American flag, is John Powell, the pianist, one of the soloists (the other is Albert Spalding) who will play with the orchestra throughout its European tour, which will cover France, Italy, Belgium, Holland and England. At Mr. Powell's right is George Engels. (Photo © Underwood & Underwood.)



#### JOHN POWELL,

The Virginia pianist, taken on board the Rochambeau, Thursday, April 22, just before he sailed for a tour of Europe as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor. On this tour Mr. Powell will play his own "Rhapsodie Negre." (Photo by Bain News Service.)

Mme. Tetrassini and Nina Morgana. After the recent successful appearance of the latter at the Metropolitan Opera House Sunday night concert, Mme. Tetrassini, who was an enthusiastic member of the audience, congratulated the young singer and whispered into her ear: "Very soon you must come to me and I will impart to you some of the singing secrets Adelina Patti gave to me before she died." All of which speaks for the genuineness of the woman —Tetrassini.



#### SKETCH OF MAYO WADLER.

The above was made of the violinist while he was playing the "Chinese Impressions" by Olerbois. The artist is an Italian futurist named Emanuel Carnevali.



#### AN EASTER SUNRISE SERVICE IN PASADENA.

One of the country's most unique Easter services was held at sunrise in the open air on the lawn of the Hotel Huntington, Pasadena, Cal. It was a concert and service combined, with 6,000 or more people in attendance, the idea for the affair being suggested by H. E. Van Surdam, director of music and entertainment for hotels Maryland, Huntington and Green. The Los Angeles Symphony Orchestra, a chorus of 300 voices, the Stanford University Glee Club, and Anna Ruzena Sprout and Juan De La Cruz, soloists, gave the musical program, while Rev. Rankin Barnes delivered the prayer and sermon. Adolf Tandler, leader of the orchestra, had arranged an excellent program for the occasion and composed an Easter greeting that was sounded by a quartet of French horns in the cupola on the roof of the hotel, announcing the opening of the service.

## Hungary in the Throes of Reaction

Whether or Not National Culture Can Live Under Existing Conditions Remains a Question—One Name, Dohnányi, Stands Out Above All Others—What the War Did—Complete Demoralization Now

[The distinguished Hungarian composer, Béla Bartók, professor at the National Academy of Music in Budapest, during his recent visit to Berlin was the guest of our Berlin correspondent. He had so many interesting things to tell concerning musical conditions in Hungary that Mr. Saerchinger persuaded him to send the Musical Courier a letter from Budapest immediately upon his return there. The following article is the result. We are also pleased to announce that Mr. Bartók, who is the world's leading authority on the folk songs of his own country, as well as those of Roumania and Slovakia, having spent a number of years in recording these melodies for the Hungarian Government, is writing a series of short articles upon this subject especially for the Musical Courier.—Editor's Note.]

Budapest, March 20, 1920.—Hungary is in the throes of reaction. The re-establishment of the monarchy is almost a certainty, and the dictatorship of the military is crushing the intellectual life of the country, just as the dictatorship of the proletariat crushed its economic existence before. There has never been a darker period in the history of the country. Red Terror and White Terror alternately following upon four years of war and starvation have left Hungary a mere shadow of its former self. The Peace of Versailles reduced its territory and population to a mere fraction of their former size. Whether under these conditions Hungarian national culture, which has fought for its existence for generations under the old monarchy, can develop or even live is a question. Of Hungarian music, at any rate, there will be more in other countries than in Hungary itself.

Musical life in Budapest today may be summed up in one name—Dohnányi. In the hour of its great trouble, when most other artists have left the country or "sulk in their tents," Dohnányi heroically continues his various activities, bringing comfort and joy to thousands of his countrymen. As pianist, as conductor and in chamber music he is indefatigably working for his country's art, in spite of the very unfriendly treatment which he has received at the hands of the present authorities. I shall touch upon this point again, but first shall try to review the more recent chapters of local musical history leading up—or down—to the present state of affairs.

Before the war Budapest had a comparatively flourishing musical life. Apart from the performances of the three principal institutions—the High School of Music, the National Opera and the Philharmonic Society (consisting of the opera orchestra)—a large number of concerts by foreign and home talent stilled the public's craving for good music. Marteau, Becker, Huberman, Schnabel, Lhevinne, Godowsky and many others appeared regularly at our concerts, and once even Debussy himself came to act as pianist at a Debussy evening. The Vienna orchestral societies were wont to visit us, Richard Strauss' unforgettable conducting being among the chief attractions of these tournées. In 1912 even the Russian Ballet was seen here, producing among other things Stravinsky's "Oiseau de Feu." (On the other hand, the fact must be regarded as a grave omission that, despite all efforts, none of Schoenberg's works have had a public hearing, as is also the case up to the present with Debussy's "Pelléas and Mélisande.")

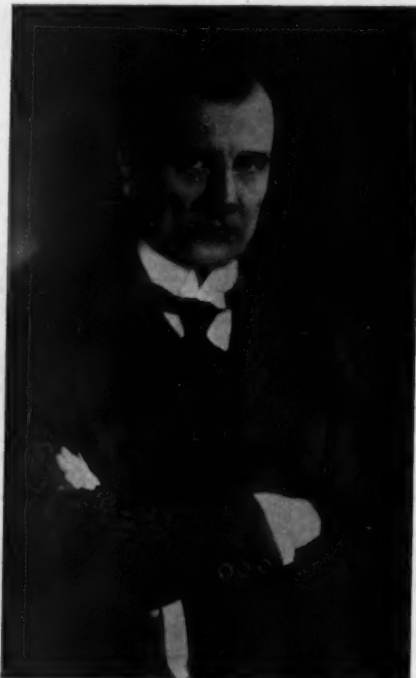
### WHAT THE WAR DID

The outbreak of the war naturally brought certain interruptions in its train. At first only the artists hailing

from Entente countries held aloof, but since 1919 nearly all the foreigners have shunned us. The Opera House remained closed during the season 1914-15. Although it was opened in 1915-16, it had to forego the assistance of its best conductor, Egisto Tango, of Italian nationality, owing to political intrigues.

All these drawbacks were followed in 1916-17 by a very decided improvement. Signor Tango at last was graciously pardoned for happening to be an Italian and enabled to continue his work, which had been so beneficial in every way, and Ernst von Dohnányi, the most eminent Hungarian pianist, left Berlin to take up his permanent residence in Budapest.

From that time onward Dohnányi may be said to have reigned supreme as soloist and chamber musician on the



ERNST VON DOHNANYI,  
Leading musician of Hungary.

concert platform, and credit is due to the Budapest public for patronizing en masse the countless concerts in which Dohnányi's pure, poetic, masterly qualities, so averse to all superficial virtuosity, are displayed. Appointed professor of piano at the High School in 1916, he attempted, unfortunately in vain, to infuse fresh life into this conservative institution by well-planned reforms. His masterly skill has rendered the general public more intimate with the latest piano works of Hungarian composers, such as Zoltán Kodály, Leo Weiner and the author of this article.

### MAESTRO TANGO

Egisto Tango, originally engaged solely for the production of Italian operatic works, proved himself to be an enthusiastic adherent, connoisseur and excellent interpreter of the newest musical efforts. We are indebted to him for many a first performance of the most modern and difficult works, which otherwise would not have been presented in Budapest at all, or only in a mutilated condition. (Bartók's dance-play, "The Wood-carved Prince," May, 1917; Korngold's "Violante," March, 1918; Bartók's one-act play, "Duke Bluebeard's Castle," in May, 1918). He was planning the performance of Stravinsky's "Sacred du Printemps" when the October revolution broke out in 1918; all connections with other countries were interrupted

for a very long time, and it thus became impossible to procure the necessary music.

### THE MUSIC LOVING SOCIALISTS.

The Socialists, who then came into power, were very progressively inclined toward all matters pertaining to art, and this soon found its expression in the musical life of the city. The oldest instructors at the High School, no longer able to do justice to their posts, were pensioned and Hungary's two eminent musicians, Dohnányi and Kodály, were entrusted with the management of the institution and the carrying into effect of all those reforms of Dohnányi's which hitherto had been blocked.

Then came the month of March, 1919, and with it the Communist dictatorship. In principle this régime favored the progressive home talent even more than its predecessor. A musical directorate was founded (Dohnányi, Kodály and Bartók) and to its care was committed the guidance of the entire musical life. The artists mentioned, although not avowed Communists, accepted this mission for several reasons: on the one hand they hoped for an improvement of general conditions, and on the other, were desirous of preventing any acts of force that might endanger music life and of cutting the ground from under the feet of ungifted musical parvenues.

### CHAOS.

Unfortunately, the Socialist rule as such was a grave disappointment, and that of the Communists even more so. From November, 1918, onward an absolute delirium to call into being "monumental" institutions seized certain sections, spreading continuously until it almost took on maniacal proportions, and without any deference to the sparse materialistic aid at disposal. The Councils' Government revealed its utter ignorance of any planned action in establishing the general and fundamental points according to which the reform of musical instruction, concert life and the publication of musical works were to find their solution. The Trades Union of Musicians (artists) and Musical Craftsmen (both classes were coupled together in one union!) stubbornly—albeit unsuccessfully—attempted, with the backing of the proletariat, to launch its most untalented but noisiest claimants for fame into leading positions. Protectionism and bureaucracy flourished as never before. The Councils' Government was just as narrow minded as the former bourgeois administrations had been. To point an example, it was ordered that the outrageous "Liedertafel" melody of the "Internationale," utterly devoid of both harmony and mentality, be sung daily before every performance at the Opera. Serious and fruitful work was an utter impossibility under such conditions, and a feeling of relief was general when the dictatorship collapsed on July 29, 1919.

### FRYING PAN VERSUS FIRE.

But—out of the frying pan into the fire! In the period of conservative reaction that followed Dohnányi and Kodály were dismissed from their positions as heads of the High School; all their reforms were annulled, the best instructors swept aside, and all this under the false and thin pretense of routing out Bolshevism. Egisto Tango's contract with the Opera was rescinded, and he was allowed to enter the service of Roumania as director of the new Roumanian National Opera at Klausenburg (Club Roumanian, Kolozsvár in Hungarian). His last performance here (and at the same time the only outstanding musical event during the Communist era) was the new staging of Verdi's "Othello" in a wonderful presentation in May, 1919, with Koernyei as Othello, Anna Medek as Desdemona and Rózsa as Iago.

### COMPLETE DEMORALIZATION NOW.

Thus at the present moment—the end of February, 1920—the High School stands deprived of its best instructors, the Opera House of its only good conductor. Complete demoralization reigns at the latter institution since the autumn; it has even happened that the conductor had to interrupt a public performance and start in all over again! The repertoire is a hackneyed one, everlastingly "Tannhäuser," "Carmen," "Butterfly," and so forth. New works were unknown, barring two unimportant local one act productions. But far from being censured for the loss of Tango or for the present inartistic régime, Emil Abrányi, the general director of opera, has merely been accused of possessing too little marked a sense of "Christian Nationalism!" He was, in all seriousness, accused of having engaged several new Jewish members and of having performed two local works by Jewish composers. For with us at present it is no longer a question of whether a singer, an artist, a savant is of good repute in his especial class of work, but whether he is a Jew or a man of lib-

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eral tendencies. For these two sections of humanity are to be excluded so far as possible from all public activity.

WHAT DOHNANYI IS DOING.

Sufficient credit, therefore, cannot be given to Dohnányi for remaining at Budapest in spite of the treatment meted out to him. His achievements as pianist and as conductor of the Philharmonic concerts (since 1919) are, plainly stated, inestimable. He excels as conductor; his orchestral programs contain, besides the usual older works, more modern compositions, such as those of Scriabine, Richard Strauss, Debussy ("Le mer"), etc. True, his musical tastes are not modern enough to sympathize with Schoenberg's or Stravinsky's later works, which are consequently not given. In his capacity as pianist he is the public idol, and his concerts alone are crowded to excess, despite all traffic and other difficulties. He never tires in his efforts to further the musical welfare of the country; his solo recitals are hardly to be numbered. Together with the Waldbauer-Kerpely Quartet Society, he presents chamber music works and conducts on an average two or three orchestral performances a month. How often, the concert over, must he walk a weary hour or so home through all the rain and snow! For the electric cars only ply until 8:30 p. m., and cabs are most difficult to obtain.

The activity of other eminent musicians has been entirely paralyzed. All desire on their part to visit Hungary has been banished by the conditions described above. They leave our impoverished and looted country severely alone, so that musical life at Budapest, as stated above, may at the moment be summed up in a single name—the name of Ernst von Dohnányi.

BELA BARTOK.

Riccardo Martin Sails for London

Riccardo Martin, the tenor, sailed for England last Saturday on the S. S. Adriatic, where he has gone to sing in the season which opens at Covent Garden next month. The repertory which he will be called upon to sing during the season, which terminates July 17, includes Radames ("Aida"), Andre Chenier, Don Jose ("Carmen"), Rodolfo ("Boheme"), Faust, Pinkerton ("Madame Butterfly"), Canio ("Pagliacci"), Des Grieux ("Manon Lescaut") and Cavaradossi ("Tosca"). Mr. Martin returned only a few days before he sailed from a tour of the Pacific Coast. He appeared in joint recital with Frances Alda at San Francisco and the newspapers were enthusiastic about his work. The San Francisco Daily News of April 12 said: "Martin was in fine voice. He sang gloriously, the beauty and clarity of his upper notes filling the great hall (The Municipal Auditorium) with their seraphic loveliness. The ease with which he sings, the evenness of his voice in all registers and the ring of his upper tones are the striking features of his singing. He was at his best in the 'Celeste Aida,' which rang out gloriously, the B flat in alt coming as easily as a middle C."

William A. C. Zerffi Moves

On April 28 William A. C. Zerffi, the vocal teacher, removed his studio and residence from 418 Central Park West to 333 West End avenue (Seventy-sixth street).

McCORMACK DRAWS LARGEST  
PAID NORTH CAROLINA AUDIENCE

Four Thousand from Over Eighty Towns Attend  
Raleigh Concert—John A. Park Manages  
Superior Course

The other day one of the slaves of the MUSICAL COURIER staff dropped into Charles L. Wagner's office and had the luck to find there John A. Park, of Raleigh, N. C. John A. Park is a very delightful gentleman—as, it may be parenthetically remarked, are most gentlemen who work on newspapers, musical or otherwise. He publishes the Raleigh Times and the Fayetteville Observer, the latter of which is the oldest newspaper in the State of North Carolina; incidentally he gets out the Times Almanac once a year. The almanac is ninety-three years old, but Mr. Park did not publish it in its boyhood nor in his. All of which merely leads up to the fact that he is a concert impresario on the side. The "side" grew rather large this year, what with the size of the course and the amount of work that was put into it, so large, in fact, that Mr. Park says he is "off" the music business for the coming season. He said it, however, with decided signs of weakening, and if he had not settled the matter for the nonce by taking his hat and leaving with as much abruptness as was consistent with an entirely polite departure, it is the humble scribe's opinion that his signature would have been on the bottom of a new Wagner series contract within the next five minutes.

Back in 1912, said Mr. Park—this, of course, was before he left—all parties and shades of opinion got together in Raleigh as they never had before and decided to build a Municipal Auditorium, which has turned out to be the best advertisement the city ever had, and has brought more neighbors and their money for miles around into the city to spend it—the money—than had been there in all Raleigh's previous history. The first big musical attraction that the new auditorium listened to was Melba and Kubelik on their famous tour of 1913, and the standard set was so high that Raleigh has insisted on only the best musical talent since then.

This season of 1919-20 was sponsored by the Rotary Club, and as Rotarian Park was chairman of the entertainment committee, or the music committee, or whatever committee it was that had charge of it, the work of running the course and most of the responsibility fell on his shoulders. It may be mentioned that the course was not a failure, either artistically or financially—and why should it be, when its four recitals were given by John McCormack, Amelita Galli-Curci, Frances Alda, Carolina Lazzari and Rudolph Ganz, the latter two in joint appearance?

"Our John," who was there on December 19, attracted the largest paid audience that had ever assembled in North Carolina. Though the Municipal Auditorium seats only 3,200, with the assistance of chairs on the stage and the utilization of every inch of standing and squeezing room, just a bit over 4,000 persons heard him. This would indicate that Rotarian Park has a pull with the fire department. In the preliminary publicity for the McCormack concert—and for the balance of the course, too—134 North

Carolina towns were covered, and there were definite returns in the shape of audience from over eighty of them that the committee was able to establish.

McCormack made a tremendous hit, singing practically two programs, which shows that a Raleigh audience reacts just the way a New York Hippodrome one does; and there was about the same enthusiasm for Galli-Curci. Frances Alda made a great hit by challenging Rotarian Park—who possesses a baritone voice on the side, just as he runs the music of Raleigh—to come out and sing with her. Nothing daunted, out on the platform he went, and, after Mme. Alda had sung the verse of "Suwanee River," the great audience, at the invitation of Mr. Park, followed as one man his example of singing the chorus. Then they did "Carry Me Back to Ole Virginny," which made a great hit with a contingent who had come over the border especially to hear Mme. Alda. Raleigh, says Mr. Park, a veracious person, has more educational institutions than any other city in the State. There was a bevy of beautiful Converse College girls right down in front, who lent their sweet voices and may have been one of the reasons he was so willing to go out and lead that "Suwanee River." Carolina Lazzari and Rudolph Ganz caught the hearts of everyone, too. Their recital, notwithstanding the size of the auditorium, was a very homey affair, in which artists and audience shared intimately in the joys of the muse. It was 11:30 p. m. before those Raleighites quit asking for more.

Incidentally, the gross on the four concerts was \$23,000 and a bit over. And those who believe that Rotarian Park won't run another course next winter will please signify by saying "Aye." The "Noes" have it.

Christine Langenhan in Demand

It is quite safe to state that next season will eclipse all those previous for Christine Langenhan. It will be her third, and advance bookings point toward a solidly booked one. It is interesting to note that the dramatic soprano will include some re-engagements for the third successive season. Mme. Langenhan is quite a favorite in the South and she will again visit many cities there during the 1920-21 season.

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## CHICAGO

(Continued from page 23.)

Long held normal classes in Chicago in the fall and spring as well as at Fort Worth and El Paso, Texas. Mrs. Long has returned to Chicago for her summer normal classes.

## ALLIANCE FRANCAISE CONCERT.

On Monday evening, at Orchestra Hall, Julia Clausen, mezzo-soprano; Alfred Cortot, pianist, and Leon Sametini, violinist (who replaced on few hours' notice Jacques Thibaud), presented a program under the auspices of the Chicago branch of the Alliance Française. Julia Clausen, in glorious voice, gave unalloyed joy to her innumerable admirers in selections by Saint-Saëns, Pesse, Hahn, Bemberg, Rachmaninoff, Arensky, Carpenter, Lieurance, Hageman and Bantock.

Alfred Cortot, who had recently made a sensational debut with the Chicago Symphony Orchestra, endeared himself in the hearts of the audience by masterly renditions of Chopin's "Andante Spianato et Polonaise," Saint-Saëns' "Etude en forme de Valse," "La Cathédrale Engloutie," by Debussy; Albeniz's "Seguedillas" and Liszt's rhapsodie.

Leon Sametini shared in first honors with Cortot by his truly beautiful reading of the Cesar Franck sonata for violin and piano, and by the beauty of tone, excellent technic and delightful manner in which he interpreted his solo selections.

The concert was well attended, and the only drawback was the length of the program.

## HANNA BUTLER HEARD IN TIDY SONGS.

On Tuesday afternoon, April 20, in the Fine Arts Building, Hanna Butler, the popular soprano, was heard in selections by Violet Mary Tidy. The English composer, wife of the Vice-Consul of England in Chicago, was born in India but spent a considerable time in France, where she composed many interesting songs, four of which were heard by this reviewer on more than one occasion and so impressed by their value as to warrant another hearing. The interpreter in each instance was Hanna Butler, who has made a special study of the French song literature and who enunciates that language as distinctly as English. She sang superbly Mrs. Tidy's "Dans les Bois," the same composer's "Souvenirs," "Nuits de Juin" (a gem) and "Bergonette," the last especially well deserving a place on programs alongside compositions of foremost French composers. Mrs. Butler was also heard in "Joy in Summer," music by Violet Mary Tidy and words by

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Nathalie Price, the distinguished reader and writer of Chicago. In glorious voice, Mrs. Butler brought forth all the beauties of the compositions, and she was ably supported by the composer, who played exquisite accompaniments on the piano.

## LAKE VIEW SOCIETY PRESENTS SCHOLARSHIP WINNERS.

The scholarship committee of the Lake View Musical Society presented the winning students of the scholarship contest in concert at Fullerton Hall, Art Institute, on Monday afternoon, April 19. Helen Falk, a pupil of Jeannette Durno, who won second piano prize, opened the program with a group of Schumann, Philipp and Chopin numbers. Following came Goldie Gross, who gave a splendid account of herself in the Boellman "Variations Symphonique," showing that she has been in splendid hands. Miss Gross, who owes her training to Hans Hess, has much to recommend her and should go far in her art. She had the efficient support of Juul Rosine at the piano. The winner of the second voice prize, Lowell Wadmond, was heard in a group of Tours' songs, Old Irish, MacDermid and D'Hardelot songs. The violin prize winner, Minna Krokowsky, played Gossec; Schubert, Rimsky-Korsakoff and a Ries number admirably. Joseph Brinkman, winner of the first piano prize, was heard in Brahms and Chopin selections, and Joel Lay, possessor of a splendid bass voice of wide range and carrying power, closed with a group of Grant-Schaefer, Curran and Massenet songs. Mr. Lay is an excellent exponent of Gustaf Holmquist's tutelage.

## CHICAGO MUSICAL COLLEGE PRIZE COMPETITIONS.

The preliminary competitions for the prizes of grand pianos presented by the Mason and Hamlin Co., of Boston, and the Cable Piano Co., of Chicago; the valuable Italian or French violin presented by Lyon and Healy, Chicago, and the free public vocal recital offered by Carl D. Kinsey to students in the classes of the Chicago Musical College, were held last week. The successful contestants who were chosen by the judges to appear in Orchestra Hall, April 28, were the following: Mason and Hamlin Co. prize: Anna Gordon, Mona Redman, Elsie Weiskopf; Cable Piano Co. prize: Herbert Johnson, Dorothy Rutherford, Mary Wharton; Lyon and Healy prize: Ethel Elkins, Glen Halik, Bertha Kribben; Carl D. Kinsey prize: James Durham, Mary Frances Fornes, Anne Leonard.

The final contest will take place in Orchestra Hall, Wednesday evening, April 28, and the Chicago Symphony Orchestra, conducted by Frederick Stock, will play the orchestral part of the concertos and arias. The judges on that occasion will be Frederick Stock, Professor Leopold Auer, Rudolph Ganz, Ernest Hutcheson and Edward Johnson. The following were among the judges at the preliminary competitions last week: Mme. Arimondi, Herman Devries, Mme. Dotti, Jeannette Durno, Florence French, Arthur Granquist, Thomas N. MacBurney, Edward C. Moore, Edgar Nelson, Maurice Rosenfeld, Leo Sowerby, Allen Spencer, Mrs. Sturkow-Ryder and Henriette Weber.

The following students of the vocal department have appeared in recital: Antoinette Ganes, April 15, in Detroit; Mrs. C. A. Karstrom, at the McDowell Music Club of Winnetka, and Weldon Whitlock in joint recital with Eudora Harbers at the St. Paul Parish House, April 14. The program that was given in Ziegfeld Theater, Saturday morning, by the Chicago Musical College, was by students from the School of Expression.

JEANNETTE COX.

## Ganz Presented with Loving Cup

It was on January 14 that Rudolph Ganz established a music world record by conducting his own performance of the Liszt E flat concerto at Carnegie Hall with the New York Philharmonic Orchestra, the soloist being a Duo-Art roll recording Mr. Ganz's playing of the concerto. The event created a sensation, not only in New York but throughout the country.

The New York press took great interest in the event

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CUP PRESENTED TO RUDOLPH GANZ.

and Mr. Finck, of the New York Evening Post, called the performance a "musical miracle."

A few weeks ago the Aeolian Company, for whom Mr. Ganz now makes records exclusively, presented the conductor-pianist with a beautiful silver loving cup bearing the following inscription:

To  
RUDOLPH GANZ  
To Commemorate the Notable Concert at  
CARNEGIE HALL  
January 14, 1920.

At which for the first time in musical history a  
pianist conducted the orchestral accompaniment of a concerto  
to his own playing of the piano part.

THE AEOLIAN COMPANY  
dedicates this cup to

MR. GANZ

in grateful appreciation for his  
distinguished service on this occasion.

The cup is a work of art, and Mr. Ganz, when he had recovered from his first embarrassment in receiving the gift, a surprise to him, said to the generous donors: "But now, gentlemen, do let us have another concert, which will give you an opportunity to fill it for me."

## NEW YORK CONCERT ANNOUNCEMENTS

Thursday, April 29

Myron D. Rodney. Song recital. Evening. Aeolian Hall.

St. Andrew's Coffee Stand Benefit Concert. Evening. Carnegie Hall.

National Opera Club. Evening. Waldorf-Astoria.

Ruth Hutchinson, Arthur Klein and Terry Ferrell. Afternoon. Aeolian Hall.

Friday, April 30

Alfredo Martino. Song recital. Evening. Aeolian Hall.

Henry Souvaine. Piano recital. Afternoon. Aeolian Hall.

Ampico Concert—Sue Harvard, soloist. Evening. Carnegie Hall.

Saturday, May 1

May Music Festival—Alessandro Bonci, Anna Fitziu, Sascha Jacobsen and the Orchestral Society. Evening. Seventy-first Regiment Armory.

F. Heyward Hunter. Song recital. Afternoon. Aeolian Hall.

Eleanor Brock, Rudolph Polk, Lester Bingley and Adele Rosenthal. Evening. Carnegie Hall.

Fokine and Fokina, with Arnold Volpe's Symphony Orchestra. Evening. Metropolitan Opera House.

Sunday, May 2

Hammerstein Memorial Evening. Hippodrome.

Abe Seril. Violin recital. Afternoon. Aeolian Hall.

Tuesday, May 4

Sasha Votichenko, assisted by the Russian Cathedral Quartet and Baroness De Markoff. Evening. Aeolian Hall.

## Zanelli for Metropolitan and Ravinia

Renato Zanelli the young Chilean baritone, who was paid the compliment by General Manager Gatti-Casazza of being allowed to make his professional debut at the Metropolitan Opera and in so important a role as that of Amonasro in "Aida," has been re-engaged for the Metropolitan for the coming season, which is the best proof that he made good in his first year. Mr. Zanelli will also sing principal roles with the Ravinia Park Company through the summer. His concert activities are under the direction of Charles L. Wagner and he will appear extensively throughout the States next season when not busy at the Metropolitan.

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## METROPOLITAN OPERA

(Continued from page 5.)

gain admission, and who remained a long time in the street hoping to get in.

"La Juive" was the opera in which Mr. Caruso sang his final notes and a more suitable selection could not have been made. He sang and acted superbly and was accorded a rousing reception by the vast audience—so much so that he was obliged to make a little speech of acknowledgment.

Rosa Ponselle repeated her artistic conception of Rachel and won her share of the evening's honors as did Evelyn Scottney, who was heard again in the role of the Princess, which she handled with skill. Rafaelo Diaz sang the part of Leopold for the first time and acquitted himself creditably.

"Tosca," APRIL 24 (MATINEE).

"Tosca" crowded the Metropolitan for the season's final matinee. There is not much to be said of it. Miss Farrar and Scotti were in their familiar parts of Tosca and Scarpia, while Hipolito Lazaro was present as Cavaradossi, a role he has seldom done at the Metropolitan. It is not one of his best parts, but he did it capably enough and improved the few opportunities of displaying his beautiful upper tones. Moranzoni was the conductor.

"OBERON," APRIL 24 (EVENING).

The season went out with "Oberon." It was "get away" night for Atlanta—the train left at 12:30 Sunday morning and the opera was rushed through. Notwithstanding this fact, there was much to enjoy and much to praise. First of all, there was Florence Easton as Rezia. It was not her first appearance in the role, but if she or anybody else has ever sung the "Ocean, Thou Mighty Monster" as well as she did Saturday evening, the present writer was not there to hear it. To take this bombastic, empty music with its ridiculous words and deliver it with such intensity that even a hardened music critic who is no Weber enthusiast was forced to believe in its worth, was a bit of artistic work rarely equalled on any stage. She was in splendid voice and sings with a surety and effect that would be welcome in half a dozen other artists at the house who are seen much oftener than she.

Morgan Kingston sang Sir Huon for the first time and did exceedingly well. He too succeeded often in making one believe in the trashy stuff that falls to his lot. Particularly good was his delivery of the "heroic" passages, in which the splendid metal of his voice showed to great advantage. And—for which many thanks—one could understand every word, though other representatives of the role have always sung it in some unknown tongue that was neither English nor anything foreign. All in all, it was one of the best things he has done at the Metropolitan.

Third in line of importance came Edna Kellog, suddenly projected into the cast as Puck on the very last night of the season, owing to illness of Mme. Delaunoy. Considering the circumstances, Miss Kellog did very well indeed with a most difficult role. It undoubtedly was not intended to cast her in such important roles when she was engaged for the Metropolitan and it would be idle to say that her voice was sufficient for Puck, but she gave of her best and very satisfactory it was. Her enunciation was entirely distinct and her acting unexpectedly competent. Miss Kellog certainly deserves praise for what she accomplished under trying circumstances. Thomas Chalmers did his little capably, as he always does, and Kathleen Howard has a better role in Fatima than in many other of her parts. Diaz, as Oberon, sings with that finished style that distinguishes all his roles. Marie Sundelius is a tuneful mermaid. And the rest of the cast is competent enough. There was much deserved applause, especially for Miss Easton after her aria and also for Kingston. Conductor Bodanzky also was singled out on several occasions for special notice.

If it had not been the last performance of the season, for which allowances must be made, one might mention that some of the fine scenery needs a bit of paint and a stitch or two and a rehearsal of the lighting would be decidedly to the advantage of the production.

At least it was a joy to hear that splendid "Sword" motive, which Weber presented to Wagner, and which, it is to be hoped, merely foretold some revivals next season of works more worth while reviving.

SUNDAY EVENING CONCERT, APRIL 25.

There were twelve numbers on the program of the final Sunday evening concert of the Metropolitan Opera, and

in every one of them the orchestra was made up of a grand piano, personally conducted by Willfrid Pelletier, who certainly did the most and hardest work of the evening and deserves first mention. The singers who participated were Marie Rappold, Vera Curtis and Kitty Beale, sopranos; Edna Kellog, mezzo-soprano, substituting for Raymonde Delaunoy; Julia Claussen and Flora Perini, contraltos; Hipolito Lazaro, tenor, and Mario Laurenti, baritone. All these artists have appeared at one time or another during the season except Miss Beale, and when one had listened to the entirely competent way in which she sang the "Shadow Song" from "Dinorah," one wondered why she had not been included in the regular season. There was plenty of applause throughout the evening, the prime favorites being Miss Beale and Lazaro. The program was entirely operatic and ran straight through from soup to nuts.

## BERKSHIRE FESTIVALS

## TO BE CONTINUED

## Annual Competitions Will Also Be Kept Up—London String Quartet Coming This Year

The MUSICAL COURIER is glad to be able to assure its readers that the disbandment of the Berkshire Quartet next October will not mean the abandonment of the annual Berkshire Chamber Music Festival, which is so important a yearly event in American musical life. Mrs. F. S. Coolidge has arranged for its regular continuance, and it is her intention to engage various chamber music organizations to participate from year to year. In fact, for the coming festival in September, she will bring over the London String Quartet just for one program. This quartet is the representative English organization. Its personnel is as follows: James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola; C. Warwick-Evans, cello.

The Berkshire Prize Competition has been placed on a permanent basis and will be continued annually. The prize this year (\$1,000) is for a string quartet, and manuscripts may be sent up to August 1 to Hugo Kortschak, the Berkshire Quartet leader, whose address until July 1 is care of the Wolfsohn Bureau, 1 West Thirty-fourth street, New York City, and after that care of the Berkshire Music Colony, South Mountain, Pittsfield, Mass. The judges are Ernest Bloch, Felix Borowski, Louis Svecenski, Ugo Ara and Emmeran Stoerber. The dates for this year's festival, during which the prize winning quartet will be played, are September 23, 24 and 25.

## McCormack Concludes Fuerstman Course

At the final concert of the World Famous Artists' Series which Joseph A. Fuerstman has been presenting

at Newark, N. J., this year, John McCormack drew a record breaking audience to the First Regiment Armory. The fact that it would be the last opportunity to hear the great tenor for some little time doubtless contributed somewhat to the size of his audience, although he is a general favorite who never fails to charm.

Aided by Lauri Kennedy, cellist, and Edwin Schneider, accompanist, McCormack presented a typical program, with the never failing encores without number. Mr. Kennedy was also heard in solo numbers by Boellmann, Saint-Saens and Popper, his audience being manifestly delighted with his artistry.

Music lovers of Newark and its environs are outspoken in their praise for the splendid efforts of Mr. Fuerstman in bringing to that city the best in music, which is as it should be.

## Eyssautier Going with Scotti

Georges Eyssautier—better known as "Alphonse"—genial assistant to William J. Guard, the Metropolitan Opera's press representative, having finished his season's work with that organization, has accepted the position of press representative with the Scotti Grand Opera Company and will go on the road with that organization. After the Scotti season Mr. Eyssautier will sail immediately for France, on the first visit in four years to his home in southern France, near Marseilles. During his stay abroad he will act as special correspondent for the MUSICAL COURIER for Marseilles and the Riviera.

## Breil at Work on Musical Comedy

Joseph Carl Breil, the composer of the music for the film version of "A Birth of a Nation," "The Lost Battalion," etc., now is busily engaged on a musical comedy. The new work is scheduled for production in New York next season.

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## BOSTON

(Continued from page 5.)

gram was as follows: prelude, aria and finale, Franck; rigaudon, menuet, Ravel; toccata, Saint-Saëns; "Sillages: Sur le Rivage, Soccorry, Dans la Nuit," Aubert; "Feux d'Artifices," "Cathedral Englutie," "Isla Joyeuse," Debussy; "Au Couvent," Borodin; "Lesghinka," Liapounoff.

Mr. Schmitz renewed the splendid impression which he made here this season as soloist with the Boston Symphony Orchestra in Carpenter's concertino. His playing is marked by a rare sense of proportion, an extraordinary perception of the form and substance of his music, admirable command of nuance, and fine taste. Sensitive, poetic and modest, Mr. Schmitz makes an unusual appeal to music-lovers as a great musician, as a pianist who recreates the music in hand. He was vigorously applauded and added to his program.

## RAISA, RIMINI AND WADLER AT BOSTON OPERA HOUSE.

Rosa Raisa, dramatic soprano of the Chicago Opera Association, assisted by Giacomo Rimini, baritone, and Mayo Wadler, violinist, gave a concert Sunday afternoon, April 18, before a very enthusiastic audience, at the Boston Opera House. The program was as follows: Ballade, Coleridge-Taylor—Mr. Wadler; "Per la Gloria," Caccini; "Di Vieni Non Tardar," Mozart; "Primavera," Beethoven—Mme. Raisa; "Tarantella," Rossini—Mr. Rimini; "Voi la Sapete" (from "Cavalleria"), Mascagni—Mme. Raisa; duet from "Don Giovanni," Mozart—Mme. Raisa and Mr. Rimini; "Dans le Printemps," Gara; "Jeunes Fillettes," arranged by Weckerlin; "My Curly Headed Baby," G. H. Clutsum; "Yohzeit," Silberta—Mme. Raisa; aria from "Tannhäuser," Wagner; "Io Voglio Amarti," Tosti; serenata from "Don Giovanni," Mozart—Mr. Rimini; "Shepherd Lull," Rimsky-Korsakoff; berceuse, Gretchaninoff; "Volga Boat Song," arranged by Balakireff—Mme. Raisa; "Country Dance," Victor Kuzdó; "Ave Maria," Schubert-Wilhelmj—Mr. Wadler; duet from "Mignon," Thomas—Mme. Raisa and Mr. Rimini.

Mme. Raisa brought much pleasure to her numerous admirers with her large, warm voice and with the emotional fervor that always characterizes her singing. She was particularly effective in the aria from "Cavalleria" and in her Russian folk songs. Mr. Wadler confirmed the splendid impression which he made here some time ago in recital. He possesses ample technical equipment, a beautiful tone and emotional understanding. He was forced to add a number of extra pieces after his musicianly playing of the "Ave Maria." All the artists were vigorously applauded and added to their numbers. The soloists were fortunate in their accompanists—Frank Waller for the singers and Frank Luker for Mr. Wadler.

## HARVARD GLEE CLUB SINGS AT SYMPHONY PENSION FUND CONCERT

An unusually interesting program was presented for the thirty-fourth Pension Fund concert of the Boston Symphony Orchestra, Sunday afternoon, April 18, in Symphony Hall. The Harvard Glee Club, Dr. A. T. Davison's remarkable male chorus of one hundred, appeared as "soloist." Unaccompanied the Club sang devotional music by Palestrina, Lotti and Leising; with the orchestra it was heard in two portions of Rubinstein's oratorio, "The Tower

of Babel," and in an arrangement of a Dutch folk song, "A Prayer of Thanksgiving." No doubt the finest choral singing to be heard now in this vicinity is that of the Harvard Glee Club. It is probably unique in the history of college music for a Glee Club to have set itself so difficult a task or worked so faithfully, and, under Dr. Davison's expert direction, so intelligently and pleasurably to accomplish it. Indeed, with the fresh, warm and supple voices at his command, Dr. Davison has raised choral singing to a truly expressive art.

For purely orchestral numbers the orchestra played Saint-Saëns' overwhelming organ symphony in C minor, a minuet from Gluck's "Orpheus" with Georges Laurent as skillful flute soloist, and, for a fitting closing number, Rimsky-Korsakoff's sparkling "Caprice on Spanish Themes." The large audience was very enthusiastic.

At the regular concerts of Friday afternoon and Saturday evening, April 15 and 16, Alfred Cortot the eminent French pianist, appeared as soloist and won a magnificent success. Mr. Cortot, well remembered for his similar success with the orchestra last year, gave a fresh demonstration of his splendid talents in two pieces—Beethoven's songful and seldom-heard C minor concerto, and a charming early fantasy by Debussy performed for the first time in America. Mr. Cortot again revealed the elements of his genius—his noble conception of musical forms, his masterly phrasing and keen musical intelligence, his sincere poetic spirit. It need hardly be added that his listeners recalled him again and again. Mr. Montoux's orchestral numbers were Beethoven's dramatic overture "Fidelio" and excerpts from Rimsky-Korsakoff's "Coq d'Or," the latter hardly so enjoyable as when produced in its proper setting, à la Diaghileff ballet.

## PEOPLE'S PHILHARMONIC CHOIR HEARD.

The well trained chorus of the People's Philharmonic Choir, F. W. Wodell, director, gave a concert Friday evening, April 16, in Jordan Hall. The assisting artists were Mme. Hudson-Alexander, the popular soprano, who sang the solo part in Haydn's "Creation" and also short pieces by F. W. Wodell and J. R. Johnson; Roy N. Cropper, the rising young tenor; Dr. St. Clair Wodell, and Michael Ahern. A good sized audience applauded the performance warmly.

## EMMA ECKER AND ALICE SIEVER IN JOINT RECITAL.

Emma Ecker, mezzo-contralto, and Alice Siever, pianist, were heard in a joint recital Tuesday evening, April 20, in Steinert Hall. Miss Ecker gave an exhibition of her praiseworthy abilities in four unfamiliar songs by Wolf-Ferrari and in songs by Brahms, Grieg, Loud, Von Fielitz, Rubinstein, Franz, Vidal, Février, Hageman, Rogers, Gretchaninoff and Homer. Miss Siever, who played musicianly accompaniments for Miss Ecker, was also heard in piano pieces by D'Albert, Chopin and Brahms.

## ARTHUR J. HUBBARD A GRANDFATHER.

Probably the greatest thrill that Arthur J. Hubbard has experienced since the sensational debut of Charles Hackett at the Metropolitan Opera House was that which followed the announcement that Vincent V. Hubbard, his son, had become the proud father of a daughter last Thursday, April 22, in their Westland avenue home. A little girl, who has been named Barbara, is Arthur Hubbard's first grandchild, and the veteran vocal coach is radiating much pleasure these days. He also declares that Miss Barbara's vocal powers indicate a dramatic soprano in embryo.

## MAY SHEPARD-HAYWARD IN SONG RECITAL.

May Shepard-Hayward, soprano, gave a recital on Wednesday evening, April 21, in Steinert Hall. She sang old airs from Handel, Scarlatti and Spohr, and songs by Schubert, Ferrari, Moussorgsky, Debussy, Hahn, Fiske, E. R. Noyes, Franz and Seiler. Mrs. Hayward was assisted by Jessie Hatch-Symonds, violinist, who played pieces by Cyril Scott, Rimsky-Korsakoff and Kreisler. Edith Noyes Green and Mary Learned Ely were the accompanists.

## BOSTON MUSIC PUBLISHERS MEET.

The second quarterly meeting of the Boston Music Publishers' Association for the season 1920 was held Tuesday evening, April 13, at the Parker House. The customary generous repast was followed by a brief recital of songs by James Conell, a rich voiced baritone, who later led the members of the association in community singing—an innovation which proved rather successful. The speaker of the evening was Frank Spear, president of Northeastern College, who made an eloquent address. The meeting closed at 10 o'clock after a discussion of business problems led by representatives of the several publishing houses.

J. C.

## Bruno Huhn Arranges Fine Concert

It was a very attractive program which Bruno Huhn arranged for the concert given in the High School Auditorium by the Choral Art Society of New Rochelle, N. Y., on Monday evening, April 19, assisted by Mrs. F. M. Rowe, Mrs. Arthur Jones, Justin Lowry and Max Gegna. The choral club is under the direction of Mr. Huhn and excellent renditions were given of the various selections.

## Two Rudolph Ganz Prizes

There is an unusual surprise in store for all the participants of the Rudolph Ganz master class to be held in Kansas City (Mo.) from June 21 to July 24. At the beginning of the third week the members of the playing class will be given copies of a hitherto unpublished composition which is to be played at a contest to take place on July 24, the last day of the master class. Thirteen members of the auditors' class, drawn from the entire number of listeners, will act as the jury in awarding a prize of one hundred dollars to the best interpreter of the piece. The contest will take place in the assembly hall in the presence of the entire class, the jury, however, sitting behind a screen. In addition, an opportunity for a prize of fifty dollars is given to the members of the auditors' class for the best criticism written about the piece performed and its most satisfying interpretation. This is just one of the several special features that will make the Ganz master class a unique event of musical atmosphere and progressive ideas.

3610 Broadway,  
New York, April 19, 1920.

Editor, Musical Courier, 437 Fifth Avenue, New York:

SIR—If the music lover and musical students could know of the many advantages to be derived by a visit to the musical department of the Fifty-eighth Street Branch of the New York Public Library, they would flock there in droves. For here are gathered together not only an extensive collection of musical literature, but also rare and valuable collections of printed music compositions for the piano, violin, solos, vocal scores, operas, duets, trios, quartets and quintets by the master composers. A veritable collection of music treasure. The department is in charge of Dorothy Lawton, herself a musician, sympathetic and helpful to all true lovers of music. The collection is the outgrowth of many years of painstaking organization. But this wonderful department is but little known to the average music student, who would only be too glad to welcome the opportunity afforded if it were known to him or her. Those who are interested are invited to visit this branch library and make use of the musical treasures, as that is the purpose for which it was intended.

Very truly yours,

(Signed) HENRY BULL.

## Beethoven Society Gives Notable Concert

The second evening concert and the last of the present season was given by the Beethoven Society at the Hotel Plaza on Wednesday evening, April 21, with Louis Koemmenich most ably conducting the choral, through a particularly difficult program which embraced selections by Haescha, Halm-Bassett, Nicolai, Ware and Mana-Zucca.

The assisting soloists were Mary Mellish, soprano, and Mario Laurenti, both of the Metropolitan Opera Company. Miss Mellish evoked much enthusiasm by her singing of the first group of French songs by Wolff, Bachelet and Moreau. Albert Wolff, composer of the "Blue Bird," one of this season's novelties given at the Metropolitan, acted as accompanist for Miss Mellish. A group of songs sung in English, by Rachmaninoff, Hageman and Mana-Zucca, were well liked and she was compelled to give two encores before the audience would permit her to leave the stage.

Mario Laurenti sang the aria from the "Masked Ball" and a group of three songs by Kramer, Cadman and Tosti. The duet from "Don Giovanni" with Miss Mellish was probably the most pretentious effort of the evening. Dancing followed the concert in the grand ballroom.

## Two Baird Dates in New England States

April 5 found Martha Baird, pianist, giving a recital in the Frances Jewett Repertory Theater Club Room at the Copley Theater, Boston, when she presented a program which included numbers by Chopin, Scarlatti, Dvorsky, Debussy, Liadow, Schultze-Evler, etc. Another of Miss Baird's April recitals was at Westerly, R. I., in the High School Hall, for which an interesting program was also arranged.

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## MUSIC ON THE PACIFIC SLOPE

## CORTOT'S SKILL RECEIVES HIGH PRAISE FROM TACOMA AUDIENCE

French Pianist Wins Emphatic Success in First Northwestern Tour—Ladies' Musical Club Offers Fine Series of Lenten Concerts—Also Gives Program in Seattle—Notes

Tacoma, Wash., March 27.—Alfred Cortot, French pianist, presented last evening as the fourth attraction of the Bernice E. Newell Artist Course, was listed at the close of the concert among the foremost masters of the piano who appeared in this city. Cortot's recital was, however, unique in that, despite the urge of the insatiable audience for encore numbers, only once did he permit himself to be swerved from the printed program. The added number was Liszt's "Campanella," contributed as a finale when, after a storm of enthusiasm shook the house, the assemblage remained seated refusing to be satisfied after a wonderful rendering of the Liszt second rhapsody closing the last group.

Offering music lovers an unusual feast, the recital entire included masterly presentations of compositions by Vivaldi, Debussy, Saint-Saëns, Ravel, Liszt, and Chopin, with the latter's twenty-four preludes given en suite. Descriptive program notes afforded the audience a poetic key to the sequence of Chopin tone pictures. The great French artist, who is making his initial tour of the Northwest, was the guest of honor at a brilliant reception given in Seattle on March 24, by Mrs. Frederick Struve.

LADIES' MUSICAL CLUB OFFERS LENTEN MUSICALES.

Excellent afternoons of music have been enjoyed by recipients of the largess provided by the Ladies' Musical

Club in a series of beautiful programs given in the concert room at the Tacoma Hotel during the Lenten season. Many names widely known throughout the Northwest proved of universal attraction. George Congdon Bailey, of the University of Washington, a pianist, who, although now totally blind, is a finished master of the keyboard; Marjorie Miller, a well known Seattle violinist, and Carmen Frye, a pianist of note from the same city, were among the visiting artists.

Popular local musicians appearing were Mary Humphrey King, dramatic soprano, who is much in demand as a concert soloist in various cities; Mrs. J. Spencer Eccles, making a successful Tacoma debut as a newly arrived singer here; Mrs. Frederick R. Conway, mezzo soprano, an artist pupil of Ferdinand Dunkley, composer and conductor; Adaline Foss, pianist; Ruth Mason, violinist, with Mrs. Adrienne Marcovich at the piano; Mrs. Dixon Tripple, contralto and Cavalee Flaskett, pianist. Miss Flaskett, after pre-war work with Schnabel in Berlin, studied for some time with Harold Bauer and Kate Chittenden in New York City, before returning to Tacoma.

Hiram Tuttle, well known baritone of Seattle, Portland and Tacoma, who appeared at one of the fortnightly concerts, was greeted enthusiastically by a large audience and shared honors with Patricia Murphy, a winsome soprano and a former pupil of Sergei Klibansky and Marie Louise Wagner in New York. Miss Murphy was heard here for the first time since her participation for some months in the brilliant musical and social life of Los Angeles. The accompanists, including Mrs. F. V. Tyler, just returned from California, and Rose Schwinn, a pianist who arrived home recently from entertainment service in France, added to the artistic interest of the program.

## CLUB HEARD IN SEATTLE PROGRAM.

Supplementary to their local musical activities, members of the Ladies' Musical Club presented a guest program at the regular monthly concert, March 24, of the Sunset Club in Seattle. Contributors to the program, which was in charge of Mrs. George C. Hastings, chairman of the chorus, included Mrs. Frederick W. Keator, contralto, wife of Bishop Keator, of Tacoma. The cantata, "St. Mary Magdalene," was sung by a triple quartet from the ensemble with Mrs. J. Austin Wolbert, prominent soprano of this city, as soloist.

## ANNIE WRIGHT SEMINARY RECITAL.

The mid-year recital of the Annie Wright Seminary music department attracted a large audience at the seminary auditorium, an enjoyable program presenting the advanced pupils of the school in well interpreted choral and solo selections was given. Ferdinand Dunkley, director of the vocal department, conducted the chorus.

## LUCILE BRADLEY GIVES RECITAL IN PORTLAND.

Lucile Bradley, accomplished Tacoma pianist, appeared in a brilliant recital at Portland, Ore., in the concert room of the Multnomah Hotel, under the auspices of the Portland MacDowell Club. Miss Bradley, who recently returned from overseas entertainment service, is soon to leave for New York to prepare for the professional concert field. While in Portland she was the guest of Mr. and Mrs. J. A. Wendell. Highly commendatory press notices were given her recital renditions by the musical critics of the city.

## NOTES.

The Ensemble Violinists' Club, a women's organization under the direction of C. E. Dunkleberger, gave an artistic

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musical program at the First Congregational Church on March 22.

An interesting soiree was enjoyed by the Fine Arts Association on March 27, at the residence of Mr. and Mrs. Henry G. Shaw. Mrs. M. de Montis described in lecture form her art experience while in Europe. The program included musical numbers by Rose Schwinn, pianist, Agnes Lyon, violinist, and a group of songs by Mrs. Sydney Anderson.

A largely attended musicale devoted to the works of modern composers was given recently at the home of Mrs. McClellan Barto, under the auspices of the St. Cecilia Club.

Mary Humphrey King, an artist whose lovely voice has often delighted local audiences, was the soloist at the regular concert in Seattle of the Ladies' Musical Club of that city. The program was devoted to modern opera.

K. M. K.

### PORTLAND SYMPHONY'S MOST SUCCESSFUL SEASON CLOSES

**Ninth Year Proves to Be Artistically and Financially the Best—Thibaud's Skill Delights Large Crowd—Macbeth Appears with Apollo Club in Fine Concert—Notes**

Portland, Ore., April 3, 1920.—The Portland Symphony Orchestra, under the able leadership of Carl Denton and the efficient management of Mrs. Donald Spencer, closed its ninth season on March 24, when the organization gave a fine concert in the Heilig Theater. The program, which was made up of selections chosen by the patrons of a former concert, contained the "Pathetic" symphony, Tchaikowsky; the prelude to "Parsifal," Wagner; the dance of the "Whistle-Pipers," Tchaikowsky, and the "Sigurd Jorsalfar" suite, Grieg. This season has been the most successful, artistically and financially, in the history of the orchestra.

THIBAUD'S SKILL DELIGHTS LARGE CROWD.

Jacques Thibaud, who came on March 31, played himself right into the hearts of a large crowd of music lovers. The distinguished violinist rendered Lalo's "Symphonie Espagnole," Chausson's "Poeme," Paganini-Kreisler's prelude and allegro and Wieniawsky's "Polonaise." His auditors, who were loath to let him go, were favored with five extra numbers. A charm far beyond the ordinary characterized this recital, which was held in the Heilig Theater. Mr. Thibaud's Northwestern tour is managed by the Ellison-White Musical Bureau, of Portland, Oliver O. Young, manager.

MACBETH APPEARS WITH APOLLO CLUB.

On April 1, the Apollo Club, William H. Boyer, director, gave a praiseworthy performance in the Public Auditorium. Florence Macbeth, soprano, was the soloist and won immediate favor, singing the "Shadow Song" from Meyerbeer's opera, "Dinorah," and works by Carpenter, Marion Bauer, McFadyen, MacDowell and Hageman. Her admirable diction, excellent delivery and style brought her much applause. Under Mr. Boyer's magnetic baton the club contributed the chorus of "Bishops and Priests," Meyerbeer-Buck; "A Song of April," Foote; "O, Thank Me Not," Franz-Boyer, and other meritorious compositions. The accompanists were George Roberts, Edgar E. Coursen, William C. McCulloch, pianists, and Ralph W. Hoyt, organist. There was a large audience. This splendid club is composed of seventy-five male voices.

NOTES.

Plans are being made for the singing festival to be held in Portland on June 25, 26, 27 and 28 by the United Swedish Singers of the Pacific Coast, an organization made up of twelve male choruses. Axel Philstrom, of San Francisco, will conduct the combined chorus.

Harold Hurlbut, director of the Ellison-White Musical Bureau, has been appointed musical director of the Roosevelt Republican Club.

Albert Creitz, one of the city's best musicians, was featured at the Rivoli Theater last week in violin solos.

J. R. O.

### David Mannes Music School Concert

On Tuesday evening, April 20, an unusually interesting concert was given in the recital hall of the David Mannes Music School, 157 East Seventy-fourth street, New York, on which occasion a program was rendered by the string choir of the school, under the direction of Mr. Mannes. Precision of attack, excellent balance, beautiful gradation of tone, reliable intonation, as well as even bowing, were distinguishing features of the work of the students. Too much cannot be said in praise of the smooth rendition of the various selections, which reflected great credit upon Mr. Mannes. The program comprised suite, "At the Time of Holberg," Grieg; "Reverie du soir," from "Suite Algérienne," Saint-Saëns; variations on a theme by Tchaikowsky, Arensky; "Arioso," Bach, and polonaise from serenade for strings, Beethoven.

Mrs. George Darcie, contralto, was the assisting artist, singing as opening number an aria by Francesco Rossi, for which she had the excellent support of Mr. Mannes and his string orchestra. She also sang a group of three songs—"Lungi dal caro bene," Secchi; "O Radiant Night," Grieg, and "The May Night," by Brahms. Harriet Case played the piano accompaniments for this group.

A very large and representative audience attended, showing its appreciation by bestowing enthusiastic applause after each number.

### Cadman's Songs at Washington Carnival

Charles Wakefield Cadman's "Four American Indian Songs" was one of the musical features of the authors' carnival, ball and book fair given by the League of American Pen Women on April 14 at the home of Mrs. Francois Berger Moran, Washington, D. C. The songs were beautifully presented by Mrs. Wayne B. Wheeler, in Indian costume, with Gertrude Bonnin (Zitkala-Sa) at the piano.

### HEMPEL PRESENTED IN WICHITA MUNICIPAL CONCERT SERIES

**Soprano Proves to Be a Favorite—San Carlo Opera in "Butterfly" and Oscar Seagle Also on Course—"Robin Hood" Finely Produced—Musical Club Gives American Composers' Works—Notes**

Wichita, Kan., April 6, 1920.—The Municipal series of concerts presented Frieda Hempel, soprano, on March 10. This occasion was probably the outstanding individual recital of the series. It was the first appearance of this artist in Wichita, and she won her audience at the start by her gracious personality and lovely voice. She afforded Wichita a treat in coloratura singing. Conrad V. Bos, pianist, and Rodeman, flutist, were the assisting artists. The management of the series innovated a plan to procure the opinion of the series from the audience by stub ticket votes. Hempel proved to be a favorite and may be included in the course next season.

"BUTTERFLY" AND "ROBIN HOOD" ENJOYED.

Oscar Seagle in recital, and the San Carlo Opera Company, have also been heard in this series. The San Carlo offered "Madame Butterfly," well staged with a good cast and splendid music.

Ralph Dunbar's presentation of "Robin Hood" at the Crawford was as finely done as any similar opera given here in the past ten years. The company was a worthy one with fine principals and chorus. Mrs. Valentine, the director, proved highly capable.

MUSICAL CLUB GIVES AMERICAN COMPOSERS' PROGRAM.

The Wichita Musical Club has given several interesting afternoons the past month, chief of which was the American composers' program, presented by Charles Davis Carter and his pupils. Mr. Carter prefaced the numbers with an interesting talk. Songs by MacDowell, Chadwick, Dudley Buck, Foote and Mrs. H. H. A. Beach were used.

TERRY FERRELL SCHEDULED FOR RECITAL.

Ralph Brokaw is presenting his pupil, Terry Ferrell, violinist and National Federated Club first prize winner, in a local recital April 28, at the Crawford Theater. No little interest is being shown in the concert, upward of 500 tickets having been sold in advance to date. Mr. Ferrell returns from the East this week where he has appeared at Pittsburgh, Philadelphia, Providence, Oneida, Clarksburg, New York and many other important points. The program here enlists the services of Mrs. Lester A. Heckard, soprano, who is a favorite in Wichita music circles. Florence Young-Brokaw will be at the piano.

NOTES.

The Chicago University Glee Club gave a concert at the High School last week before an enthusiastic audience. The club included two Wichita students in its personnel.

Jessie Clark, the high school supervisor of music, has been in attendance at the annual convention of music supervisors at Philadelphia. Miss Clark bears the distinction of being one of the oldest supervisors in point of service in the State.

Otto L. Fischer, pianist; Mrs. Lester A. Heckard, soprano, and William Wrigley, all of Wichita, appeared on the program at the State music teachers' meeting this week.

Minnie Ferguson Owens, voice teacher, is being congratulated on the success of her pupil, Lola Bailey, soprano, who this week won the first prize in the soprano class of the Lindsborg contest.

Theodore Lindberg, president of the Wichita College of Music, has returned after an absence of several seasons and has resumed the active management of the school. He made his re-entry in a violin recital at Philharmony Hall, March 28.

The next number on the Musical Course will be the Minneapolis Symphony Orchestra, with a quartet of soloists. They will give two performances. R. B.



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# NOTABLY SUCCESSFUL SYMPHONY SEASON CLOSES IN ST. LOUIS

Max Rosen, the Final Soloist, Excites Much Praise—  
David Pesetzki Heard in Recital and with Sym-  
phony—An Evening of Jewish Folk Music—  
Order of Municipal Operas Announced

St. Louis, Mo., March 25, 1920—It was a matter of general regret that Mabel Garrison arrived in St. Louis suffering from a severe cold, which developed to such an extent that she was unable to fulfill her engagement as soloist for the fourteenth regular Symphony programs of March 12 and 13. Miss Garrison has been heard a number of times and is extremely popular with this public. A hurried change was made in the arrangement and Mr. Zach substituted the Tchaikowsky overture to "Romeo and Juliet."

"Norge," a tone poem for orchestra and piano, proved to be of unusual interest. This number was given the first time reading here on this occasion, and by way of added interest the composer, Philip Greeley Clapp, was at the piano. The work is one that should have repeated place on future programs, as it holds a sustained interest through skillful thematic and harmonic treatment. The piano part contributes marked color.

The program opened with the familiar Weber overture to "Der Freischütz." This and the Tchaikowsky overture were immensely enjoyed. Dvorák's "New World" symphony concluded the program and was notably beautiful throughout. The Symphony men have scarcely done anything that was finer in every detail this season.

## ALBIN STEINDEL HEARD WITH SYMPHONY.

Another soloist from the Symphony ranks had the position of honor on the "Pop" program of Sunday, March 14. Albin Steindel, brother of H. Max, cellist, joined the first violin choir of the orchestra this season and made quite a place for himself in a trio ensemble evening last fall. Mr. Steindel on this occasion played the Wieniawski "Faust" fantasy. Instead of the usual orchestral accompaniment that a soloist enjoys, there was only the piano support and perhaps this may have to some extent been responsible for the general effect of thinness of tone.

The program, as a whole, was unusually good. It opened with the Smetana overture to "The Bartered Bride" and the following numbers succeeded: "Elegie Symphonique," Borowski; the ballet music from "Gretna Green," Guiraud; "Minuet," Seydel, and the Rimsky-Korsakoff "Capriccio Espagnol." The last-mentioned was especially vivid in rhythm and color.

## DAVID PESETZKI IN DUO-ART RECITAL.

David Pesetzki, one of the best-known of St. Louis younger pianists, gave a very successful Duo-Art recital at the Sheldon Memorial under the auspices of the Aeolian Company on Tuesday evening, March 16. Mr. Pesetzki has made a host of friends and admirers since his coming here comparatively a short time ago. Needless to say, his audience was large and very enthusiastic.

Only three of the programmed numbers showed Duo-Art reproductions and in each case the comparison was interesting. These numbers were Albeniz "Caprice Creole," Schubert's "Moment Musical" and the Leschetizky D minor etude. The latter showed excellent study; it was a joy to listen to.

There were bits of Beethoven and Chopin during the evening but the climax came in the Gounod-Liszt "Valse de Faust," in which Mr. Pesetzki demonstrated that he could loose the flood-gates of power to rather an astounding degree. There are other things which would have demanded just as much technical ability and a great deal more of the musicianship which he has to display. Considered as a whole, the recital was thoroughly successful from the point of view of the audience, the Duo-Art and the artist.

## AN EVENING OF JEWISH FOLK MUSIC.

Another of those somewhat rare evenings of Jewish folk music, this time for a charitable purpose, was given at the Odeon on Wednesday last by the Palestine Ensemble "Zimro." It seems rather too bad that a gathering of musicians of the inherent dignity and skill of these should have been unfortunate enough to sail forth under a banner bearing the word "Zimro," which may mean something to the Hebrew mind but to the large numbers of Americans it savors more of the side-show. This is a pity for there is every reason that many music lovers should and probably would have heard that recital if another caption had been used.

As is usual with these affairs, parts were lovely and others far from it. The outstanding numbers were Krein suite No. 2 and the "Kol-Nidrei," Goorovitch. This last was particularly beautiful. It is never heard with the fullest intensity of tone and interpretation except under such circumstances. Some remarkably interesting cello playing was done by M. Cherniavsky who surely upheld the tradition of the name to the last degree.

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## MAX ROSEN SOLOIST FOR LAST SYMPHONY

Conductor Zach made the last of the present Symphony concerts an unforgettable one. He had for this occasion one of the youngest but one of the best soloists of the season and he also included the "Pathétique" of Tchaikowsky. To St. Louisians this last fact would suffice for they knew that the Tchaikowsky of Mr. Zach is an unalloyed joy.

Emerson Whithorne, an American composer of no little note, had first place on the program with his recently reconstructed "Adventures of a Samurai." Its coloring is by turns, charmingly delicate and remarkably vivid, and there is some very interesting orchestration. Of the four movements, the most appealing to the popular taste was the "Consecration of the Bells" but perhaps there was more undeniable atmosphere of the "littlest people" in the first movement, "In the Temple." Mr. Whithorne has been here for several days in the interest of rehearsals.

The Saint-Saëns concerto in B minor was Mr. Rosen's choice and the added depth of his tone and breadth of interpretation over his appearance here last season was apparent before he had concluded the first half dozen measures. Max Rosen is one of the most interesting violinists that have been heard here. His seriousness and his grasp of the composer's every intent is only deepened in the minds of his hearers by his extreme youth. There is temperament but it shows the intelligent restraint and license of the mature musician. His skill in violinism is nothing short of remarkable but it is never for one moment obtruded. It is only there to make more lovely the warp and woof of fairy arpeggios against the deeper chords which rest upon an organ-like tone. There were many recalls and Mr. Rosen responded to the encore. He will be a more than welcome soloist on the occasion of his next appearance here.

So great was the outburst of appreciation that Max Zach requested his orchestra to acknowledge it at the end of the third movement of the symphony; it is notable, too, that under these conditions, the fourth movement did not speak of anticlimax. A perfectly sustained pitch of interest has never failed to mark the Tchaikowsky of Mr. Zach's conducting! Each movement was a picture more lovely than the last—perhaps to some, the first is more brilliant than the third but whatever the personal preference, that symphony will linger in the minds of St. Louisians until the opening concert of the new season and with many it will be a much longer memory.

There was a very real quality of regret in the applause of that evening and Mr. Zach must have felt the general

unwillingness of his audience to have the season come to a close. It is a hope eventually to be realized that the season will be extended to twenty weeks instead of the current fifteen.

## DAVID PESETZKI "POP" SOLOIST.

Hundreds were turned away from the last "Pop" despite the fact that it was the kind of day to be spent out of doors. It is only fair to state that this condition did not exist because of a last-minute rush; there have been more Sundays when this was the case than not this season.

Mr. Pesetzki played the first movement of the Rubinstein concerto in D minor and played it well indeed. His later group included the Chopin berceuse and the "Valse de Faust," Gounod-Liszt. The Chopin cradle-song is a risky thing for many reasons. The "Faust" number made a huge hit with this gathering and Mr. Pesetzki responded with an encore.

There were no first-time numbers on this program; all were sure-fire hits. The Lalo overture to "Le Roi d'ys" opened the program and was followed by Rebikoff's "Autumn Leaves," the ballet music from Delibes' "Sylvia," the MacDowell "Poem Erotique" and the Wagner overture to "Rienzi."

## ORDER OF MUNICIPAL OPERAS ANNOUNCED.

Walter S. Donaldson, chairman of the publicity committee of the municipal opera committee was given a farewell luncheon at Hotel Jefferson before his departure for New York, where he and his family will make their home. Mr. Donaldson will be the New York representative of the local opera committee.

Beginning June 7 the operas will be given in the following sequence—"Firefly," "Robin Hood," "Waltz Dream," "Mikado," "Mascot," "Gondolier" and "Babes in Toyland." Z. B. F.

## Beddoe Continues Under Friedberg Management

Mabel Beddoe, contralto, recently returned from a second successful Western tour, and was re-engaged in almost every place for next season. During May she will sing in a number of New England towns, including Danbury, Conn., with the Afternoon Musical Club, and Waterbury, Conn., with the Choral Club.

Miss Beddoe will continue to be under the concert management of Annie Friedberg, who predicts that 1920-21 will be even busier for this charming singer than this past season has been.

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**OPINIONS OF THE PRESS****Marion Green an Admirable Beaucaire**

Upon his first appearance in the Tremont Theater, Boston, Mass., on April 5, Marion Green, that sterling baritone and actor, duplicated the tremendous success which he scored night after night in New York and in London in the title role of Messager's romantic opera, "Monsieur Beaucaire." That his delineation of the role, vocally and histrionically, met with the entire approval of the critics will be evidenced by a perusal of the accompanying press notices, all of which were culled from Boston dailies of April 6:

Mr. Green, an American, who had never been in opera or operetta until he appeared in England as Beaucaire, gave an excellent performance. His singing was delightful by reason of its manliness, its tonal purity, its vocal art, its expressiveness. He acted also in manly fashion.—Philip Hale in the Boston Herald.

Still I fear "Monsieur Beaucaire" might be a bit beyond our ordinary theatergoer if it were not for the remarkable personality and phenomenal voice of Marion Green, an English baritone of note, who plays the title role.

Green combines the superb singing qualities of a John Charles Thomas with the dramatic art of a fine legitimate actor. I remember Richard Mansfield in the part. I assure you he did not hold the eye nor breathe the spirit of romance any more successfully than this handsome and gifted singer. I have never heard more sincere and prolonged applause than he won at the conclusion of the first act.—Fred J. McIsaac in the Boston American.

The singing players retold the fable pleasantly, plausibly. In Marion Green's version of the duke (who had been barber and who was no man hand at the cards), there was even romantic illusion. . . . In Mr. Green it is possible to hear a baritone who can enrich song with genuine and penetrating romantic feeling. . . . Fortunately is the Beaucaire of operetta in the aspect and the acting of Marion Green. . . . The Middle West, the records say, subsequently translated to England. Yet he has aristocratic profile and figure, the aristocratic carriage; while in his voice of speech or song rings and sings the unmistakable romantic note. To hear was to believe. More even than the music of Monsieur Messager, Mr. Green is the glamour that resuscitates and sustains this new Beaucaire.—H. T. Parker in the Boston Transcript.

Marion Green carried off, as Beaucaire, both the dramatic and vocal honors of the evening, but the performance as a whole was of uncommon merit. Mr. Green has a high baritone voice of very pleasing quality which he well knows how to use. His singing of the "Rose Song" a charming waltz melody that runs as a theme through the score, stirred the audience to demonstrative applause, and from then on he had the cordial good will of the gathering.—Boston Globe.

**"Frieda Hempel Can Sing!"**

The seating capacity of the Alma Reeve Chapel in Baylor College, Belton, Tex., was fully taken up and many extra chairs requisitioned for the accommodation of the overflow audience which attended the Frieda Hempel recital in that city on March 8. The appended notices are representative of those which the prima donna received in the press of Belton:

The Belton Music Club has added another splendid event to its history and to the Belton's music world, the presentation of Frieda Hempel and her accompanists, Conrad V. Bos, piano, and August Rodeman, flute. The charm of these musicians was not alone in the perfection of their work as musical artists, but in the tender heart-throbs which went into every note and carried their audience with them.—Belton Evening News, March 9.

Hempel was sweet and gracious and altogether human, and charming, as well as being one of the greatest sopranos of the day, and Temple and Belton music lovers hope to have another opportunity of hearing her beautiful voice next year.—The Temple Daily Telegram, March 10.

Musicians of Wichita, Kan., and Palestine, Tex., were equally enthusiastic in their praise of the voice and personality of Miss Hempel. This is what a few of the critics had to say:

Frieda Hempel, world-famous coloratura soprano, proved conclusively to Wichita music lovers Wednesday night that her claim to fame is not based on publicity or the efforts of zealous advance agents. Frieda Hempel can sing!—Wichita Eagle, March 11.

No other adjective can describe the wonderful quality of Frieda Hempel's voice—"Marvelous!" We may well feel proud of receiving a visit from this world famous diva, who is recognized as supreme artist on opera and concert stage. Her voice is pure soprano and her notes climb up from middle F to—were do not attempt to say where; we followed her to C in alt and then we lost her in the clouds. Every note, too, is round and full, very like in tone to a mocking bird.

But it is not alone her voice that captivates. Her manner and personality hypnotized her listeners with their grace. After each of her numbers, she was called back vociferously, and we do not know which pleased most, her lovely songs or winning smiles, or kisses thrown from finger tips. When after receiving a beautiful bouquet, she came back with "Dixie," the audience went wild. The divine art of music is sent to us from heaven, and Frieda Hempel brings it with her voice in its purest tones.—Palestine Daily Visitor, March 6.

The concert was decidedly the musical event of the year in this city, and those who were fortunate enough to hear this gifted singer are her friends for the rest of life.—Palestine Daily Herald, March 6.

**Althouse Has Voice of Magnificent Power**

Paul Althouse sang in Worcester, Mass., on January 13, and the impression the popular tenor made there may be gauged from the appended pithy comments:

Mr. Althouse has expanded after the manner of John McCormack and his voice has grown also. He did not spare it, including many offerings that gave its robust quality full latitude. To the writer he reached his height in a tremendously powerful song by Clarke, "The Blind Ploughman." The aria from "Manon" permitted putting his fine voice through all its paces and his song groups included pleasing bits in lighter vein.—Worcester Evening Post.

Mr. Althouse revealed a tenor voice of magnificent power, whose full beauty was brought forth effectively in the aria from "Manon." A group of four English songs of contrasting variety were also favorite contributions of this artist. To the ovation which followed, Mr. Althouse gave a popular operatic number.—Worcester Evening Gazette.

Paul Althouse won justified plaudits by his singing. He has a voice that has well earned him a place in the top ranks of tenor artists, and he delivers his music not only with beauty of voice but with intelligence of expression.—Worcester Daily Telegram.

**Novaes a Player of Discerning Powers**

The accompanying press notices cover recitals which Guiomar Novaes gave in Cleveland, Ohio, and Jackson, Mich., and demonstrate conclusively that she thrilled her audience on each occasion and more than fulfilled the reports which had preceded her regarding her ability as a pianist:

Miss Novaes is a wholly delightful pianist. No lovelier touch is

possessed by any of her colleagues, not even the greatest of them. It is beautifully rounded, shaded with manifold exquisite colorings. There is velvety warmth in it, and sparkling brilliance, too; and, when occasion demands, there is imposing opulence of tone. Miss Novaes phrases charmingly, and her readings are illumined by a fine and sensitive artistic intelligence.—Cleveland Plain Dealer, March 9.

Miss Novaes' interpretations are remarkable for their independence, yet astonishingly virile and in no wise does she lose sight of the delicate poetic charm that is inherently feminine. She is a rarely gifted musician playing with a depth of feeling, an understanding, a technique and a style which clearly demonstrates her mastery of the instrument. She is a player of discerning powers, able to grasp the composer's mood and convey it to her hearers. And besides, she has a personality which is altogether charming, and a manner of doing things that is all her own, playing without affectation. . . . The Handel-Brahms theme and variations was interpreted as only an artist of her caliber could render it, while the scherzo in C sharp minor and three studies by Chopin were brilliantly executed, showing a wonderful understanding of this composer.—Jackson Citizen Patriot, March 11.

**Dignity and Sincerity in Ver Kerk's Style**

After an absence of several years, Celine Ver Kerk gave a song recital in Aeolian Hall, New York, on Thursday evening, March 25, and was unanimously praised by public and press for the excellent manner in which she presented her varied program. Accompanying are a few press comments covering the recital:

It is a delightfully fresh and even voice, and its possessor is a singer of unusual intelligence and musicianship. . . . With the effective vocal version of Saint-Saëns' "Dance Macabre" she was particularly successful, and that song is relentless in its demands on the singer's diction, phrasing, and command of tone color.—Pitts Sanborn in the Globe.

Celine Ver Kerk, soprano, with Richard Hageman for accompanist at the piano, sang Russian songs in English, a group of



Photo by Apeda, New York.

CELINE VER KERK,  
Soprano.

Debussy, another group by French composers, and still another by our own song writers. . . . Miss Ver Kerk's voice and enunciation combined to make her interpretations graphic and pleasing.—Evening World.

. . . Celine Ver Kerk succeeded in selecting two groups of French songs of unique charm. There is dignity and sincerity in Mme. Ver Kerk's style and a fresh quality of voice that goes far.—Evening Mail.

Mme. Ver Kerk is a thorough musician, possessed of a high, light voice of a peculiarly enlivening sheen.—Evening Sun.

Her program was ambitious and varied, calling for resources of vocal technique and interpretative powers of a high order.—Sun.

**"One of the Greatest Artists of the Age"**

The above tribute to Julia Claussen appeared in the Portland Journal after that prima donna sang in Portland, Ore., on February 3. The critic of the same paper also made the statement that she is a combination of wonderful resources, backed up by intelligence and a most charming personality. Three other dailies praised Mme. Claussen and her art in this manner:

Her full, glorious, opulent voice has the sparkle and ring of silver and she sings with consummate, finished musicianship. Her voice also has gained in striking dramatic qualities and in interpretative value. She has a tall, distinguished, queenly presence which is quite an important asset in song declamation.—Morning Oregonian.

Mme. Claussen's voice has a decided dramatic quality, which was well brought out in her aria "Mon Coeur" from "Samson et Dalila." In her English group her MacFadyen's "Cradle Song" and Di Nore's "My Love Is a Muleteer" were particularly pleasing. In her Swedish group the true beauties of her voice were brought out.—Portland Telegram.

Mme. Claussen, queenly in appearance, charming in personality, and in splendid voice, again proved herself the consummate artist that Portland music lovers so quickly discerned when she sang here the first time, about six years ago, with the Chicago Opera Association. Never before was the beautiful aria "Mon Coeur," from Saint-Saëns' "Samson et Dalila," sung here so dramatically nor with such colorful voice as at this concert. In the American group Mme. Claussen completely captivated the audience by her wonderful ability to add new lustre to works in which less endowed singers would meet with but meagre success.—Daily Journal.

**Reviere Uses Voice with "Consummate Skill"**

According to the Syracuse Herald, when Berta Reviere appeared recently in concert at the Mizpah Auditorium, under the auspices of the Root Relief Corps, she presented a most delightful program and completely won the favor of the large audience present. The music critic of that journal then went on to say:

Her most brilliant numbers were a selection from "La Tosca" and Horatio Parker's "The Lark Now Leaves Its Watery Nest."



# OPINIONS OF THE PRESS

both of which showed the possibilities of her voice. In Robert Huntington Terry's "Southern Lullaby" and Weckerlin's "Mignonette," her voice was used with consummate skill and delicacy and encores were demanded.

In reviewing the same concert the Syracuse Post Standard printed the following:

Miss Reviere sang an aria from Bizet's "Carmen" effectively and her two groups of songs were beautifully done. She was called upon to repeat the delightful new song by Robert Huntington Terry entitled "Southern Lullaby." Miss Reviere was called upon for a number of encores.

## Fox in Unique Achievement with Orchestra

Felix Fox, the eminent pianist, merits a place in the musical hall of fame by reason of an altogether extraordinary achievement which he performed at a recent concert of the Boston Symphony Orchestra. Called on at little more than forty-eight hours' notice, Mr. Fox played Brahms' exacting B flat major concerto with the orchestra and aroused the enthusiasm of the musicians, critics and the public. Olin Downs said in the Boston Post:

Felix Fox of this city took the solo piano part of one of the most difficult of all piano concertos at very short notice, and was warmly and deservedly applauded for his accomplishment. Mr. Fox by his musicianship presented the music with uncommon clearness and understanding. The poetic slow movement of the concerto, in particular, made a deep impression, and the finale was played with appropriate humor and exhilaration. Mr. Fox was repeatedly recalled.

Philip Hale, the distinguished critic of the Boston Herald, wrote:

Mr. Fox, a pianist of clear, fluent polished technic, also an excellent musician, was called on at the eleventh hour to play the piano part of Brahms' voluminous concerto. The task for one

quality in the great aria from "Joan of Arc," "Farewell ye Hills," which she gave.—The Arizona Daily Star.

Harriet McConnell possesses an unusually rich and soulful voice.—The Tucson Citizen, January 29.

Her rendition of Tchaikowsky's celebrated aria showed thorough musicianship and mastery of the dramatic style.—El Paso Herald, January 27.

Marie McConnell, Mrs. McConnell's younger daughter, rapidly rose to fame in "The Magic Melody" at the Shubert Theater in New York. The soprano was a member of the chorus, and her opportunity came to show what she could do one day last January when Renee Delting became ill suddenly and Miss McConnell was chosen to take her place as prima donna in the cast. The subjoined notices prove that she acquitted herself to the entire satisfaction of her audience as well as her colleagues:

She not only went through a flawless performance, but proved an instantaneous success. Result—Miss McConnell is no longer a member of the chorus but is the proud possessor of a two-years' contract with Messrs. Wilner and Romberg, which will elevate her to the realm of prima donnas.—New York Review.

Everybody in the wings felt Marie McConnell deserved to succeed. Marie McConnell did succeed. And the applause in the wings was more than drowned by the thunders from out front.—New York Globe and Commercial Advertiser.

## Leopold's Recital Gives Genuine Pleasure

Ralph Leopold, who gave his second New York recital of the season in Aeolian Hall on Monday afternoon, March 1, was the recipient of the following comments from the press of the metropolis of March 2:

Ralph Leopold pleased a good-sized audience and played a program different from the ordinary type. Mr. Leopold played Mendelssohn's prelude and fugue in E minor, two pieces by Brahms, Liszt's idea of Petrarch's sonnet, No. 104, and pieces by Debussy, Grainger and Jongen. He played, as he has played before, with the taste and spirit of an artist, with absorption in the music and with competent technical skill.—The New York Times.

It is not necessary to introduce Ralph Leopold to New York music lovers. He is already well known and much admired, although he has not been in the concert field very long. Yesterday he gave a piano recital at Aeolian Hall, with a program which was quite unconventional in its material and construction, and with it he gave much pleasure to an audience of real music lovers.

Mr. Leopold has not made his pianistic name by fireworks displays of showy virtuosity. He has what every modern pianist must possess, an admirable technic, but he also possesses what is not given to everyone, a beautiful touch and rich, mellow tone. He plays with complete lack of effort and with absolute simplicity.—Evening Post.

With ample technic, his playing is individual, interesting and pleasing.—Evening World.

Mr. Leopold's playing gave genuine pleasure because of its musical solidity, its sanity, its technical cleanliness, its manly vigor, its unaffected warmth and expressiveness.—American.

This pianist has technic, seriousness and taste. His program was agreeably varied.—Globe and Commercial Advertiser.

Mr. Leopold displayed assurance and authority, which, coupled with an adequate technic and imagination, resulted in an afternoon of piano playing above the average in point of interest.—Morning Telegraph.

His fleet-fingered and delicate touch and his infinite attention to detail make his style distinctive among the fifty-seven varieties of pianists abroad today.—Evening Mail.

Mr. Leopold adds to a facile technic a sincere poetic feeling, and his performances are always enjoyable.—Evening Telegram.

He played in sincere, straightforward fashion, with a sound technique and good musical schooling as a foundation.—Morning World.

## "Merle Alcock Is a Great Contralto"

Miss Alcock's appearance in recital in the City Hall of Portland, Me., February 5, brought forth the following encomiums from the dailies of that city:

Merle Alcock is a great contralto. . . . Her career is a recent one, and decidedly meteoric. . . . Her reputation as a vocal star of the first magnitude was immediately established, and now, to those posted in news of the musical world, Miss Alcock is one of the most superb singers of the day. Portland was, indeed, fortunate to have heard this contralto, and it is hoped the music commission will see fit to engage the artist for another season, when a larger audience may be enabled to hear her work. Miss Alcock has a contralto voice of remarkable beauty and her artistry is unquestioned. The voice has unusual appeal, being full, soft and vibrant, warm and smooth in quality and may in fact be spoken of as an individual voice—one that makes a great impression and is not soon forgotten. She is, in addition, of most engaging personality, and evidences, through all, a sincere devotion to her work.—Evening Express and Advertiser.

Miss Alcock made her appearance in a program that was admirably calculated to reveal the range of her voice and its beauty of tone, as well as her interpretative ability. It ran the gamut from the devotional phrases of the "Eia Ergo Advocata Nostra," which was given with organ accompaniment, through the brilliancy of operatic arias, and back again to the simple and moving folk song. In these varied selections Miss Alcock was equally happy. She pleased in the sacred numbers, thrilled in the aria "O don Fatale," from "Don Carlos," and delighted by her graceful and easy phrasing of the three folk songs and by the touch of homely pathos she put into her voice.—Portland Press.

Miss Alcock's voice is of wide range and exquisite quality and she manages it to perfection. Her lower notes are wonderfully full and sweet and her high ones—and she has some wonderfully high ones for one who is classed as a contralto singer—are clear and brilliant. . . . the concert was an excellent one in every way and those who did not attend it missed something which those who did attend it will long remember as one of the very best concerts of the municipal concert course.—Eastern Argus.

## Quine Makes Good All That Was Promised

The appended criticisms tell their own story of the fine success scored by John Quine, baritone, when he appeared as soloist with the Worcester Symphony Orchestra:

The indisposition of Florence Hinkle, noted soprano, necessitated a change in the program presented in Mechanics Hall by the Worcester Symphony orchestra, Daniel Silvester, conductor. In place of Miss Hinkle, Mr. Silvester secured John Quine, baritone, a singer new to Worcester, but one who made good all that was promised for him. Mr. Quine won his audience on his first appearance when he sang the aria "Vision Fugitive," from Massenet's "Hérodiade."

He has a voice of excellent quality and range, and he interprets with feeling and sympathy. He responded with an encore, another French aria. Later on the program Mr. Quine showed his ability to sing simpler concert selections, presenting "Invocazione di Orfeo," Peri; "Si tu le voulais," Tosti; "Mother my Dear," Tre-harne, and "Duna," McGill.

He also sang Murdock's effective "The Full Sea Rolls and Thunders." To his ability as a singer, Mr. Quine adds a decidedly pleasing personality.—Worcester Telegram.

Illness forbade the appearance of Florence Hinkle. She was replaced by a splendid baritone in John Quine, who with operatic arias and a group of most charming ballads sang himself firmly into the hearts of the audience.—Worcester Post.

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FELIX FOX,  
Pianist.

that has long been in readiness is an arduous one. Mr. Fox acquitted himself with pleasure to the hearers and with credit to himself.

Louis C. Elson said in the Boston Advertiser:

It was the most ambitious work that this pianist has ever done before a Boston public and we are glad to pronounce it successful. Mr. Fox was recalled with much enthusiasm at the completion of his task.

## Romeo Gorno Scores in Cincinnati Concert

The Boston Globe reviewer stated that Mr. Fox gave a surprisingly good performance of the exceptionally difficult music, and that except that he had the score before him there was nothing to show that he had not been preparing for months to play it, instead of for only three days.

A concert of chamber music which drew forth much favorable comment was given on the evening of February 18 at the Odeon in Cincinnati, Ohio, by Emil Heermann, violin; Walter Heermann, cello, and Romeo Gorno, piano. The concert was reported, in part, as follows by two of the dailies of Cincinnati:

Mozart's trio in E major agreeably opened the program and was evenly played by the combining artists. A new sonata by Frederic Ayres, American composer, excited interest. This work, written for violin and piano enabled Emil Heermann to display his greatly admired tone and his well understood accomplishments as a fine musician. With Mr. Gorno's delicate piano playing, this sonata exhibited itself as sparkling and modern, well composed and colored brightly with many semi-Spanish rhythms. The Arensky trio again united the three artists for concluding their program. Always an interesting example of modern chamber music, the numbers played were exceedingly well received. The well attended concert affirmed a continued liking for fine examples of chamber music which the program presented.—Cincinnati Times Star.

A very interesting concert of chamber music was given at the Odeon by members of the College of Music faculty. . . . The program began with a pleasing performance of the E major trio of Mozart and concluded with the brilliant, scintillating D minor trio of Arensky. The important and most interesting number of the evening was the sonata for piano and violin by Frederic Ayres. The work has a decidedly original touch and a distinctive character and belongs to one of the best examples of American sonatas. Emil Heermann and Romeo Gorno played it with affection and artistic sincerity, giving it a performance of highly commendable value and presenting its beauties to their advantage.—Cincinnati Enquirer.

## Press Praise for Minnie McConnell Artists

Minnie McConnell numbers among her artist-pupils her two talented daughters—Harriet and Marie. The former has won no little success on tour with the Minneapolis Symphony Orchestra, the accompanying tributes being a few of those which she has earned from the press this season as soloist with that organization:

The soloist was Harriet McConnell, singing the aria, "Farewell, Ye Hills," from Tchaikowsky's "Joan of Arc." This she presented with dramatic fervor and with a broad, well-sustained tone that left its impress on the minds of the auditors.—Los Angeles Evening Express, February 2.

Her voice was wholesome and well handled. She sang with understanding and with the compelling power of genuine and unforced appreciation of sentiment.—Los Angeles Record, February 2.

Harriet McConnell showed a perfect mastery of a rich contralto voice, with a marked smoothness of registers, added to an appealing



## Queer Names on London Programs, But Numbers Prove Interesting

Editha G. Knocker Presents Pupils in Recital—S. Liddle and F. Kiddle Prove Excellent Accompanists—Morsztyn, Fryer and the American, Arthur Shattuck Give Piano Recitals—"Nail" Meets with Success at Covent Garden

London, March 31, 1920—Did any human being ever go into the musical profession with the ambition to turn over the pages for an accompanist? At a recent Chappell ballad concert it occurred to me that the page turner rarely got a press notice. And I was also struck with the artistic work of the two accompanists. Their names are S. Liddle and F. Kiddle. They are both great men in their particular branch of music. In fact they may be called the Fafner and Fasolt of the Chappell cycle of concerts, but they do not quarrel about rings and things or behave like Norse barbarians.

### KNOCKING THE VIOLIN

A lady rejoicing in the name of Editha G. Knocker let the London public—a portion of it—hear her violin pupils play their chosen instruments in Wigmore Hall a day or two ago. Some of them are very promising, although those who were most careful and correct seemed to lack the touch of temperament which makes the whole world sin. And those whose temperament drove them forward, like the restless spirits in Dante's Canto V, were often cut of tune and rough in tone. With the confidence of youth they dashed into double stopping regardless of intonation, perhaps believing that two notes out of tune were more excusable than one. Shakespeare's Falstaff condones his own offences because he is fat: "The more flesh the more frailty." Miss Knocker, however, has taught her pupils well. Neither she nor any other teacher can make the tortoise and the hare keep step together, and the end of the race is not yet in sight.

Tonight I heard part of Bach's "St. Matthew Passion" given by the London Choral Society under the direction of Arthur Fagge. This was the first concert of the reorganized society, which was disbanded during the war, and consequently the difficulties of Bach's score were much in evidence. Evidently the conductor has had trouble in getting male help. There were plenty of sopranos and altos, but a noticeable lack of tenors and basses. There is doubt but that Arthur Fagge will soon get his choir up to the high level of efficiency it was noted for a few years ago. The organ in Central Hall is magnificent, and C. H. Kempling's playing of it had a steadying effect on the choir at times. The London Symphony Orchestra added its quota to the Bach total. The brilliant and resonant voice of Carrie Tubbs made the soprano solos impressive.

### TEA AND MUSIC

Last Sunday evening witnessed the unusual concert given by the employees of the J. Lyons & Co.'s tea rooms and restaurants. As there happens to be 22,000 of them in London the crowds which stormed the Coliseum were extraordinary. Needless to say, a very small fraction of the 22,000 Lyonsians got into the Coliseum, colossal though it is. The music was furnished by the various orchestras of the Lyons restaurants.

### SHATTUCK, FRYER AND POLAND

During the week I have heard three pianists. One was a Polish lady by the name of Countess Helena Morsztyn, another was the Englishman, Herbert Fryer, and the other was the American, Arthur Shattuck, whose manner and delightfully unconventional program of a Tchaikovsky sonata, odd things by Debussy, Whithorne, D'Albert and others, quite captivated his hearers. Herbert Fryer is now on his way to South Africa and India. His native land must get along without his poetic piano playing for many months while he charms Boers and Hindoos. The playing of the Polish lady was earnest and correct. Her hearers were occasionally so lost in thought that they forgot to applaud.

Mozart's "Magic Flute" at Covent Garden last Monday night did not prove to be nearly as trying for the flute as for the Queen of the Night. A young soprano, Ursula Greville, had no magic to help her reach high F and do the other feats of song Mozart has written so far up the scale, but she has voice, training, intelligence, youth, which qualities are worth more than witchcraft. Percy Pitt conducted an admirable performance. Soloists and chorus were good.

Isidore De Lara has a name which does not cause the hearer to exclaim "How very English!" But anyone hearing the popular ballad about "The Garden of Sleep" some twenty-five years ago would know that the composer was

entirely English in style. Da Lara is an out-and-out English composer who put a great deal of energy into his concerts for soldiers and work for the Red Cross. He has also composed several operas which achieved a certain amount of success on the Continent. At present his "Nail" is meeting with much favor at Covent Garden, where Sir Thomas Beecham has given it a number of representations. Of course, there have been jokes made about "hitting the nail on the head," "as dead as a door nail," and so on. What truly facetious critic could avoid such sparkling humor? Yet "Nail," with two syllables, has a strong book, effective scenery, and splendid opportunities for oriental dancing, and the music is agreeable enough. The same "music married to immortal verse" about American Indians, Puritans, or cowboy ranch life, might not be powerful enough to carry the entire burden of the entertainment. Isidore De Lara does not write above the head of the wayfaring man and demand a special public of harmonic experts and symbolic gymnosophists. I have a very great respect for the scholarship and high ideals of several English composers whose serious works are performed from time to time in London. But it seems to me that the present high grade school of English composers is following too closely, though unintentionally, certain literary and scientific writers in Germany before the war, who wrote a high and learned style of German which only professors and writers could read, and which had no influence whatever on the general public. I got myself into very hot water a few weeks ago when I told a number of still young English composers that I considered Arthur Sullivan the most inspired and truly musical composer of England. They all scorned Sullivan except as a producer of trifles and an amuser of the multitude. Sullivan has written no great symphony such as the unknown Bullock had recently turned out. Sullivan had no masterly oratorio to rank with Duckling's sacred trilogy on "Jonah." Sullivan as a composer of grand opera was not in the same street with Catfish, whose "Legend of London Bridge" was simply marvelous. I was enough of a salamanter to stand their fire, however, and I now set down in print what I said in words, remarking, at the same time, that thousands of the grandest of big operas have died while Chopin's little mazurkas lived on. The briefest lyric of Catullus has still more life than several tons of the six volume novels our grandparents read. And the satires of Horace and Juvenal and biting epigrams of Martial have not been buried by the huge epics and dramatic poems of the past two thousand years. I believe that the life which is in the delightful tunes and rhythms of Sullivan will endure longer than the weight and learned labor of many English composers who look down upon the aromatic effervescence of Sir Arthur. Of course, what I think makes no difference, but I think it just the same.

### RICH SINGERS.

And now, a parting word about the third recital of soprano Victoria Chatelaine and baritone Henry C. Castleman, who sang English, French and Italian songs and some operatic selections last week in Aeolian Hall. I quite agree with my friend Lancelot of the Referee that the two recitalists were particularly happy in their operatic numbers and should let themselves be heard in opera. Well, why not? Rumor hath it they could buy and equip and run their own opera house if they so felt disposed. Of this I know naught, but I am convinced that I heard much singing at the recital that was enjoyable to me.

CLARENCE LUCAS.

### Numerous Dates for All-American Quartet

Letters arrive from the South asking the Fleck Brothers if Henriette Wakefield will positively be the contralto of the All-American Quartet, and if so, the quartet is wanted for at least one engagement when it is on tour in the South. From Tampa comes the request that "Carmen" and "Aida" selections make up the greater part of the program, for, as one club writes: "Miss Wakefield showed an ultra-refinement of vocal tone and a rich sense of true dramatic values that, added to the rich, warm quality of her voice, brought to the experienced minds many haunting memories and the most pleasant ideas of poetic interpretation."

In practically every city in the South where Miss Wakefield sang while on tour with the Creature Opera Com-

pany the All-American Quartet has been engaged for an appearance. Alex Zenier, of Charleston, says: "Such a trio of native singers would be an ornament for any operatic company with Miss Wakefield as the special gem."

### PARIS "MARKING TIME"

(Continued from page 8)

ple are hot headed. They do not laugh at this sort of thing. They become angry.

I well remember the Ornstein recitals at the Bando Theater in New York and how the people laughed at his own compositions and those of Schoenberg. Dada is similar, but here there is no laughter. Also it may be added, that there is no man of real talent like Ornstein associated with this movement here, and that makes all the difference.

### AT THE CONCERTS PASDELLOUP.

On April 1 the program of the Concert Pasdeloup gave the following excellent program under the direction of Rhéné-Baton: "Harold in Italy," Berlioz; viola solo by Mr. Macon; concert for two violins, Bach; "Berceuse Heroïque," Debussy; "Good Friday Spell," "Parsifal," "Le Martyre de Saint-Sebastien," Debussy, and the prelude to "Parsifal." That is splendid program making and just the sort of music in which Rhéné-Baton, himself a talented composer, is most successful. The orchestra is good and its frequent concerts are among the important musical events of Paris.

A few days earlier, with an explanatory lecture by Louis Vuillemin, biographer of Gabriel Fauré and a successful composer, works were given by Bruneau, Charpentier and Georges Hue: "Messidor," "Impressions of Italy," and "Titania." Last Sunday Alice Daumus of the Opera sang settings by Maurice Levy of the "Chansons de Bilitis" (without endangering the repute of Debussy), "La Mascara des Princesses Captives," and an ultra modern orchestra piece by Francesco Malipiero, leads one to wonder if this Italian is endeavoring to be Russian or German and whether, after all, the Italians have the spirit of the symphony and are not best in their chosen field, opera. However, Malipiero is a real talent and possesses a very positive technique.

### LALOY VS. DUNCAN.

Louis Laloy, having permitted himself to criticize Isadora Duncan, the dancer (?) addressed him in a long letter defending her art, from which the following passage is worthy of quotation: "I recall that I once endeavored to teach an eminent ballet dancer a prelude of Chopin, but gave it up after having spent a half hour on a single motion. She was incapable of learning it, not being able to make a single simple gesture—that is to say, a natural gesture." To which Mr. Laloy replied: "I am not in the least surprised that a ballet dancer could not learn to dance a prelude of Chopin, this music not having been intended for the dance." And we will all agree that Mr. Laloy had the best of it.

### D'INDY JOINS THE UNION.

France is a perfect hotbed of societies. A new one is formed for some special purpose every day or two. The latest is the Compagnons de l'Intelligence, a branch, seemingly, of the Confederation des Travailleurs Intellectuels. It appears to be a sort of trade union for the defense of intellectual labor. Our interest in it arises from the fact that Vincent d'Indy is chairman of the committee of the arts.

F. P.

### Levitzi for Philadelphia

### and Cleveland Orchestras

In addition to the engagements announced last week for Mischa Levitzki with the New York Symphony and New Symphony Orchestras, Daniel Mayer has arranged for the pianist to appear with the Philadelphia and Cleveland Orchestras next season. It will mark his first appearance with the Stokowski forces, although he has played this season and last in Philadelphia with the New York Symphony. The association with Mr. Sokoloff and the Cleveland Orchestra will not be a new one, however, as Mr. Levitzki played five times with that organization this season in Chicago, Cleveland, Youngstown and Oberlin. He will return to Youngstown the coming season to give a recital in Myra McKeown's series of concerts.

### Helen Stanley Sings for Soldiers

On April 5 Helen Stanley motored from Grove Park Inn, Asheville, N. C., where she gave a recital the evening before, to sing for the convalescent soldiers in the U. S. General Hospital at Oteen, N. C. Ellmer Zoller was the accompanist.



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## THE SECRETS OF SVENGALI

(Continued from page 6)

even in the greatest auditoriums, but you got all the music, too.

Oh, yes, we must make a great artist of Trilby, so we'll teach her to sing in the language with the simplest and purest vowels: A, E, I, O, U—a little closing or opening of the E and that's all.

So she gets a nice, simple flowing Italian melody for her first exercise in putting the words in the voice. It's about "Vieni sul mare" or "non posso che amar" or some simple amorous ditty filled with the joy of living—and loving.

Now, Trilby, listen!

You can say the little verse, can't you? And you know what it means?

Then I'll play the first phrase. Now sing the first phrase on "Ah!"

Good!

Now sing the words of the first phrase—"Vieni, diletta mia. Vieni sul mare"—in the same voice, the same quality you just gave on the "Ah!" No, when you get to that "i" you stiffen your throat. Every syllable should be pronounced deeply with the lips relaxed, just as in your exercises; each word, each note just as loud as the other, trying to keep the sound always going, not letting it be interrupted as you change from syllable to syllable, from word to word.

And so she starts a few phrases, and rests, and then tries an exercise or two, and then a few phrases more, and after some lessons we have her singing all the words of the little melody in the same deep, luxuriant tone she has in her exercises. We don't give her airs, of course, that take her to the extreme limits of her voice. Little by little, however, we go into the upper head voice with pieces, and when she sings her high notes, changing vowels and words with ease, we begin to think of the finer parts of her voice training, the technical first and the intellectual after. She must learn to modulate now, to sing piano, softly, pianissimo, very softly. She must learn to trill and to sing rapid scales.

Yes, a big voice like Trilby's must learn to sing trills like a coloratura. Certainly! Did you ever hear a first class instrumentalist who did not have great velocity? Of course, not. Neither did I ever know a truly fine singer of many roles who did not have good execution.

You know every singer who is famous is not necessarily a great artist. He may have splendid talents, or qualities suiting him for some special roles or airs, but to be vocally great one must have trills, scales, etc. Some of the best dramatic singers I have heard surpassed in virtuosity. I only mention the foremost dramatic soprano, Lehmann; and of the male artists, the greatest dramatic singer of our time, Maurel. They both absolutely excelled in virtuosity and yet were the two greatest dramatic artists of their day, and I must add that they have not yet been replaced. The masterpieces they interpreted must wait for singers to come. There is no Norma, no Donna Anna. No one has been able to sing Beethoven's "Ah, Perfido" since Lehmann; and Maurel's Iago and Falstaff will remain two of the most marvelous creations the operatic stage ever knew. Of course, really to appreciate the finesse of Maurel's interpretations of such characters, one has to know the language in which the text was written. It's a fine thing for the cultured few to have operas given in the language to which they were originally set to music, but the great mass of opera goers do not know the different tongues and so miss much of the subtlety of such artists as Maurel, Jean De Reszke, Chaliapin, Bellini, and even Galli-Curci, for she puts a variety of meaning into the text of the old operas that were not suspected

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by hardly any of her celebrated predecessors as "queen of song."

But to return to execution. Unless a singer can do fast scales and trills he can never have that easy handling of the voice indispensable to the constant change of syllables and the variety of emotion necessary for dramatic singing. And, having said this much on a subject we shall treat more in extenso in another chapter, let us return to Trilby or she will be getting herself into mischief, vocal or otherwise.

Trilby, you see, is getting to be quite a singer. She practises regularly. The words flow easily in an uninterrupted stream of lovely sound, and she has learned many arias and melodies. But I have to do more, much more, with her to make her anything like the artist Du Maurier imagined.

The voice our great author gave Trilby was "every voice a mortal woman can have—three octaves—four." Trilby's organ is very wonderful and rangey in the lower register, and she already sings from the lower contralto F to the high D and E of the soprano, but her natural gifts are so extraordinary that this is quite easy for her.

You remember that Du Maurier had me say when Trilby opened her mouth and I looked into it: "The roof of your mouth is like the dome of the Pantheon; there is room in it for 'toutes les gloires de la France,' and a little to spare. The entrance to your throat is like the middle porch of St. Sulpice when the doors are open for the faithful on All Saints' Day; and not one tooth is missing—thirty-two British teeth as white as milk and as big as knuckle bones! And your little tongue is scooped out like the leaf of a pink peony, and the bridge of your nose is like the belly of a Stradivarius—what a sounding board! And inside your beautiful big chest the lungs are made of leather."

So I must soar with Trilby into the realms of the acutissimi—up to E—F, and then away up to the sopra acuti.

Trilby has a super-voice, but some noted singers we all know about had voices of abnormal range.

In Sbriglia's studio I once heard the basso, Pol Plançon, sing the tenor high C with great power, and the quality was that of the rest of his voice.

A still more marvelous performance was that of the Neapolitan basso cantante, Gautiero, who at gatherings of singers of an evening at Milan would wind up the soirée by giving the "Esultate" from "Otello" full voice, as few tenors living then could do it.

Of course, Gautiero could only do this once, and Plançon made an awful mess of Escamilleo in "Carmen" when he tried the role in America; the tessitura (general range) was too much for him.

But to teach Trilby to sing her sopra acuti will simply be a matter of giving her a perfect head voice—to teach her how to produce head tones and then how to apply them with great breath control.

## ABOUT THE HEAD VOICE.

As there aren't many Trilbys around and as almost all singers lack the upper notes of their voices, or having them, sing awful sounds on them, and as few, very few, teachers know how to explain the head voice, I am going to tell you about it.

But why should I give my greatest secrets away, you ask?

Svengali isn't really such a loathsome chap in life as he is in Du Maurier's masterpiece.

Neither is he a Jew nor a German—not that that would make him less an artist, but it might prevent his giving away his secrets.

You see, Du Maurier knew I was a contemporary of his, and as he made me so thoroughly disreputable and despicable in the book, and as I do look just as he drew me, he made me a German Jew to disguise me a bit, so everybody wouldn't recognize me.

And instead of divulging my secrets (he knew most of them), the great author invented the flageolet.

But I am tired of hearing so much bad singing, and, just as our statesmen are doing all they can to make the world safe for democracy as this book is being written, so I am giving to the world these secrets—telling all that is very important in the art of singing well—(if one has the voice, talent and musicianship)—so that we and the generations to come will have better singing and better singers, which will go a good way toward making life more bearable.

[Trilby's next lesson will be on how to produce head tones; first, how they are made, and after that, how to sing them.]

(To be continued in next week's issue.)

## "May Your Success Continue"

Frederick W. Vanderpool, composer, received the following interesting letter from an enthusiastic admirer of his many songs:

Mr. Frederick W. Vanderpool,

New York.

Buffalo, New York,

My dear Friend:

April 6, 1920.

I find it difficult to express in writing my sincere appreciation of your kindness in sending to me the copies of your new songs, "Then Speak," "Nobody Knew" and "The Want of You." They are all lovely and I can't say now which one I like best. I don't believe I have any choice. They are like a bunch of beautiful flowers each blossom individually perfect in its own color and fragrance.

Your selection of words shows your poetic mind and a love of things beautiful, and your ability to weave them into a beautiful song leaves nothing more to be desired. The thought—flower is complete—the form—the color—the exquisite perfume!

May your success continue, and whatsoever things are lovely be yours always.

Very truly yours,

(Signed) FRANK S. EGGLESTON.

## Emma Roberts Sings with Russian Symphony

The Capitol Concert Bureau of Albany engaged the Russian Symphony Orchestra, Modest Altschuler, conductor, with Emma Roberts as soloist, for a concert at the Armory on Saturday evening, April 24. On the 22d Miss Roberts sang with the same organization in Troy in the Chromatic Concert Series. On April 27 she sang the part of Amneris in "Aida," given by the Oberlin Musical Union, of Oberlin, Ohio, as the final concert of its spring festival. She will appear at the Macon (Ga.) and Columbia (S. C.) festivals with the Russian Symphony on May 12 and 14.

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**REVIEWS AND NEW MUSIC****OLIVER DITSON COMPANY, BOSTON,  
NEW YORK, CHICAGO****"Easter Morning," Song, by Louis Adolphe Coerne**

The familiar pattern, somewhat showpown now, of a fluent melody, two pages of tunefulness, is followed by a triplet-figure in the accompaniment of the jubilant refrain, a form which brought much success to "The Holy City." Coerne can write real singable phrases, and is such a good musician that everything comes easy to him.

**"Parrot Song," by Moussorgsky-Vassilenko**

This is the curious little Russian song from the opera "Boris Godunoff," translated from the Russian by Constance Purdy, herself a singer as well as a linguist. Hence the words, vowels and syllables all fit the music to a nicety. The simple child-like story of this "Irish" bird, the nurse of Anastasia, who refused to scratch its head, and what happened to her, is told in this song of seven pages, which has a blue-green upper outside page, with views of steeples, minarets, mosques, an interesting sky-line indeed. Range C below clef to high E flat.

**"Serenade," by Moussorgsky-Vassilenko**

This is from the "Songs and Dances of Death," translated from the Russian of the same name, i. e., Golenitschiff Koutousoff, by Miss Purdy. It is a mournful, slow song, with reiterated figure in the accompaniment, running into a little faster movement, capricious, tranquil again, ending

"Be still,

Thou art mine!"

Range from F on first space to high A flat.

**"The Cloister" (La Novice), by Igor Stravinsky**

A song of many strange parts, including a page-long introduction, being a chime of convent bells, such as tinkle in some European lands. The supplementary cognomen of the song is "Song of Spring," the original text being by Goretzki; English and French version by Calvocoressi. It describes the chimes of gladness, the chimes of sadness, the freshly whitewashed walls of the convent; then introduces the chime-ringer's daughter, who moans of the meadows, of her freedom, . . . of his wooing, so ardent, of his leaving her, lonely, grieving, . . . how he kissed her burning lips. "O, the peace of bygone days!" The sad imprisoned girl sings peculiar intervals to the syllable "Ah," unaccompanied, and the piano imitates the sad refrain, again running, into a page of chimes, the second stanza, and a long chime ending, dying away pianissimo. Range low C sharp to high E, fourth space.

**Two Meditations for Silent Prayer, Mixed Voices, by**

Mark Andrews

The well known Montclair organist, composer and humorist, can and does write thoroughly serious music, as in this instance. They are both set to "May the Words of My Mouth," and should be sung without accompaniment. They are quiet, appropriate settings, such as the Episcopal church mainly uses, but each has its climax; intended for chorus, but a solo quartet could use it.

**"Liberty Proclaimed," Anthem for Mixed Voices, by**

Louis Adolphe Coerne

This choral work is also to be obtained for women's voices and baritone solo. It is a dignified work of eleven octavo pages, beginning with baritone recitative, continuing with a flowing melody for the same solo voice, with another recitative, followed by the chorus. Solo quartet (ad libitum) and much unison follows, with an exulting close to the word "Alleluia." It is peculiarly an anthem for festival occasions, all the text being Scriptural.

**"Thanks Be to God," Anthem for Mixed Voices, by**

Nathaniel Irving Hyatt

Another festival or general anthem, especially useful in the autumn, or Thanksgiving period. It begins on the words "Thanks be to God," sung in unison, with imitation in the voice parts, and a tranquil, soft middle section, unaccompanied. The first subject is repeated, followed by the usual coda, and Amen. For chorus only; no solos.

**"The Lord's Prayer," Anthem for Mixed Voices, by**

Tschakowsky-Dunham

This is from the liturgy of the Russian church, full of beautiful, earnest harmonies, with unusual repetition of the same chord in several measures. The heavy contra-bass singers (men) of the Russian church choirs, singing the low C's (which they do), are another feature of this music as sung in the original; and finally, not a single mark of expression is printed in the entire score. This is of course intentional, as it leaves to the director the effects he wishes to obtain. Not difficult, but highly recommended to choir directors who do not know Russian music.

**G. SCHIRMER, NEW YORK, BOSTON****"My April Lady," Ballad, by Van W. Andrews**

This setting of the playful poem by Dr. Van Dyke has to do with the April lady, "I think her name is Joy;" second stanza "I think her name is Grief;" third, "I know her name is Love." To a tuneful melody which runs up and down, there is a still more lively piano accompaniment, of florid style, not difficult. The first and last stanzas are lively, the second slow, as fits the text; it is a very pretty song.

**Four Old Arias, by Handel, Arranged for Concert Use  
by Frank Bibb**

Included in the set are aria di Polissena, from "Radamisto," for soprano; the aria di Poppa, from "Agrippina," for soprano; the aria di Elisa, from "Tolomeo," for soprano; and the aria di Gismonda, from "Ottone," for mezzo soprano. "Poppa" it is said, was a great favorite in the early part of the XVIII century; it appears later, slightly changed, in Handel's opera "Rinaldo." It is full of charming variety of rhythm, melody and harmony. "Polissena" is an invocation "to be declaimed with great breadth and dignity," opening Handel's opera "Radamisto." The piano part is highly important, beginning and ending the song with fine breadth, played heavily. "Elisa" is a song of much delicacy, telling of tender breezes, asking them "Where is he wandering?" The trills, mordents and ornaments used in the day of Handel and the harpsichord (the precursor of the piano) are plentiful in this dainty song. "Gismonda" begins with a recitative of dramatic force, nearly three pages long, followed by the aria (the recitative may be omitted). Much restraint, expressing deep grief, are contained in the first portion of the aria; the second works up to dramatic intensity.

**"At the Well," Song, by Richard Hageman**

Rabindranath Tagore, the Hindoo poet and philosopher, has caught the fancy of many modern minds, who find highly original elements in his verse. This song is of the two sisters who fetch water, aware all the time of the lad behind the trees watching them (the dissemblers!), whispering to each other. Their pitchers lurch, the water spills; they just have found out that somebody's heart is beating. But the sisters glance at each other and smile, and

"There is laughter in their swift stepping feet  
Which makes confusion in somebody's mind,  
Who stands behind the trees  
Whenever they go to fetch water."

In 5-4 time, there are many highly unusual points in this song, which simply cannot be described in words. The singing intervals are easy enough to sing, but not easy in combination with the difficult piano part. Dedicated to Amparito Farrar. For high and low voices.

**"Perhaps," Song, by Earl Carroll and William Axt**

Good advice and sound philosophy is that of "Perhaps," the product of two men. It is an impassioned song, beginning

"For when they have said you're dead, you're dead,

And the sleep is long in a lonely bed.

No loving arms may hold you there,

No tender breath may touch your hair;

'Tis the longest sleep you have ever known;

'Tis the sleep of death, and you sleep alone.

So make your Heaven here, my love,

There may not be a place above."

Rich harmony, passionate melody, fine climax, all are in this song, ending softly in voice and piano. Range, E natural, first line, to high A flat, treble clef.

**"Reveries," for Voice, by Oley Speaks**

A song of the hill man, of the mountain boy; for one who has spent his youth climbing to hill tops, with all of God's acres below him, will never be satisfied with flat prairies, or waters of any kind, sweet or salt. Ever changing forests, the shy, scampering little wood creatures, the birds, chirping wildly to call you away from the vicinity of their young, the raspberries, wintergreen leaves, which you chew and choke on; the coming upon a cool, clear stream with friendly, fish which nibble your bare toes, the sudden vista of the valley below, with its streams and lakes; its highways, with scooting automobiles, the whistle of the distant railroad train, the ribbon of ascending steam, the gushing spring which the Lord has placed just where it is most needed—all this is part of the hill boy's summer. Oley Speaks must have had such a spot in mind, with, in addition,

"The sun, the heather, and you!"

The cover is ornamented with picture of a Swiss mountain lake, deep snows in the background, trees in the front, with reflection of the sky in the water, adding to the attractiveness of the musical sheet. For high and low voices.

**"Rain," Song, by Pearl G. Curran**

The composer is also the author of the words of this song, which is not easy to play or sing. Raindrops are evidently pictured in the opening eight measures of music, as well as in all that follows. When played and sung with right interpretation the dainty song will make effect, the gushing spring which the Lord has placed just where it is most needed—all this is part of the hill boy's summer. Oley Speaks must have had such a spot in mind, with, in addition,

**"Spoken Songs," Music by Arthur Koerner**

"The Vagrant," "The Hand-Organ Man" and "Love's on the Highway" are comprised in this set of "Spoken Songs," which is printed like a piano piece, with the texts printed above each measure of the music. Directions as to the proper way to play the score, as to use of the pedal, and dynamics, are all carefully marked. The music of each poem is distinctly suited to that particular subject, that of the "Vagrant" coming to a noisy conclusion on the text

"Old ties we must sever;

Farewell for a day, hearts, or farewell forever!"

"The Hand-Organ Man" has very characteristic music, a certain wistful mood, sentimental, beginning very softly, and gradually coming to a big climax on

"Play me the long-ago-Springtime again!

Play till the world is once more at my feet!"

It is evident that the pianist must conform to the reader as regards tempo, phrasing and expression. Strict movement in the music is not to be maintained, for the music should give background and atmosphere to the text; in such fashion it will give beauty to it, intensifying the words.

**CLAYTON F. SUMMY CO., CHICAGO****"You'll Never Know," Song, by Lester W. Van Zant**

"Melody in Song" is the top caption on the title-page of this song, and this the story of its contents. It begins (poem by Louise Platt Hauke):

"If you but knew, ah, love, if you but knew

The wondrous story dreams I dream of you,

The radiant hopes that iridescent glow,

You'll never know!"

The last line quoted above is particularly graceful and full of longing, being repeated again at the end of the song. The slow first stanza is followed by a faster second in another key, and this in turn by the music of the first. Range from E flat, first line, to F, top line of treble clef.

**"They That Wait Upon the Lord," Song for the  
Church, by Beatrice MacGowan Scott**

This sacred song is dignified, with a "natural" melody and appropriate accompaniment. It contains words of much comfort to the afflicted, to the sad of soul, in part:

"Hast thou not heard, that the everlasting God fainteth not

Neither is He weary? They that wait upon the Lord shall

Not faint, they shall run,

And they shall not be weary."

**"Trees," a Song, by Phyllis Fergus**

This beautiful twelve-line poem has been the study of many composers, various settings having been published. Joyce Kilmer in it echoes the true nature-lover's admiration for a tree, "that looks to God all day, and lifts her leafy arms to pray; upon whose bosom snow has lain, who intimately lives with rain." Finally the poet saith:

"Poems are made by fools like me,

But only God can make a tree."

There is contrast aplenty in the Fergus setting, with a counter-melody in the piano part of the second stanza. For high, medium and low voices.

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## ACROSS THE COUNTRY

**Albany, N. Y., April 2, 1920.**—Leopold Godowsky in recital at Harmanus Bleecker Hall delighted a large audience, the event being the last of the Franklin subscription concerts. The pianist played, in addition to a group of his own works, a number of Chopin compositions, the Beethoven sonata, op. 57, Liszt's concert study, No. 2, and McDowell's "March Wind."

Cordelia L. Reed is conducting a most successful series of community sings in school 24.

The Monday Musical Club is rehearsing a Cadman Cycle, two songs by Deems Taylor and other interesting numbers for the spring concert.

Helen Thompson, pianist, and Dr. Harold W. Thompson, organist, gave a series of three afternoon recitals at the First Presbyterian Church.

Lydia F. Stevens directed a presentation of the Dubois "Seven Last Words" in Emmanuel Baptist Church. In May, Miss Stevens will conduct a large chorus, with soloists, in the presentation of Handel's "Judas Maccabeus."

An operetta, "Lavender Town," was presented by the young people of Westminster Presbyterian Church, Ruth Don being at the piano.

Margaret Dexter, newly engaged contralto of the Madison Avenue Reformed Church, has filled that post most acceptably.

Grace Held and Regina Held, soprano and violinist, were among the participants in a special program at the Fourth Presbyterian Church.

The Harmonic Circle of the Academy of the Holy Name announces two concerts—April 26, piano and chamber music concert; April 27, orchestral concert with the Carolyn Belcher String Quartet, Sam Charles, conducting. The concert committee consists of: president, Mrs. Martin H. Glynn; chairman, Mrs. John J. Carey; treasurer, Judge Ellis J. Staley.

A musicale was given in the Broadway "Y" by a quartet composed of Paul St. Denis, first tenor; George B. MacGregor, second tenor; Fred Cram, first bass, and William Wadsworth, second bass. C. A. Johnson was accompanist.

Mrs. R. C. Craven, soprano, accompanied by her daughter, Doris Craven, gave a group of songs for the annual meeting of the Syracuse University Alumni Club.

Mrs. Walter Levings Ross is soprano soloist of the First Presbyterian Church, Glens Falls.

Mrs. J. Malcolm Angus, soprano, sang at the Church of the Immaculate Conception, Hoosick Falls.

Mrs. J. W. Pattison gave a talk on Scandinavian music before the Monday Musical Club, Mrs. George D. Elwell presiding at the meeting, which was arranged by Mrs. Horatio S. Bellows and Mrs. Harry T. Irving. Among those who took part were Mrs. Leo K. Fox, Mrs. Raymond N. Fort and Mrs. Walter Levings Ross, sopranos; Jeannette Vanderheyden and Agnes E. Jones, pianists; Mrs. Edgar S. Van Olinda and Mrs. Bellows, contraltos, and Lillian M. Jones, violinists. The accompanists were Mrs. Elwell, Agnes E. Jones, Mrs. James H. Hendrie, May E. Melius and Lydia F. Stevens.

Edward Delehanty, Albany composer, was at the piano at the Community Chorus meeting when a group of his songs was sung by Lary Lyons Hans, soprano.

Harry Alan Russell, organist of the Cathedral of All Saints, has concluded a series of organ recitals.

M. H. Simmons, bass soloist of the First Presbyterian Church, has resigned and will devote his entire time to business.

Mrs. John A. McCormack has been named organist of the Madison Avenue Presbyterian Church to succeed Mrs. Lowell D. Kenney, resigned.

Mercadante's cantata, "The Seven Last Words," was sung at the First Reformed Church, Stuart Swart directing. The soloists included Gabrielle Grover, soprano; Georgine Theo Avery, contralto; William Scott, tenor, and William Gillies, bass.

The Harmony Club, Elmer Tidmarsh, conductor, has among its members Mrs. Edward Hilbert Cox, Mrs. Horatio S. Bellows, Mrs. George D. Elwell, Mrs. Raymond N. Fort, Mrs. Leo K. Fox, Henrietta Gibson, Mary Gibson, Mrs. Howard McMillan, Mrs. MacNaughton Miller and Mrs. Edgar S. Van Olinda.

The choir of the First Presbyterian Church gave an artistic presentation of the James H. Rogers' "The Man of Nazareth," Dr. Harold W. Thompson at the organ and conducting, and Helen Thompson, playing the piano accompaniment. Lowell D. Kenney, tenor, sang the words of the Christ, and Marietta White, soprano; Marie Bernardi Taaffe, contralto, and M. H. Simmons, bass, were other soloists. Dr. Thompson and Miss Thompson played the prelude to "Parsifal" and other numbers.

The choir of the Madison Avenue Reformed Church presented excerpts from Stainer's "Crucifixion" and from Gounod compositions, under the direction of William L. Widdemer.

The Albany Music Teachers' Association is holding successful meetings and reports an increasing membership. A fine program was presented recently, under the direction of Amelia R. Gomph and Mrs. James B. Mayell. Wilhelmina Ehmman, pianist, played Raff's "Valse Impromptu;" Mrs. James H. Hendrie gave two piano numbers, a Campbell-Tipton etude and Szabati's minuet; Florence Page played a transcription of "Open Your Blue Eyes," Rogers; Mary Gibson, Mary Burke and Edith Polgreen sang "Rest Thee On This Mossy Pillow," Smart; Cordelia L. Reed, soprano, was heard in "The Spirit Flower," Campbell-Tipton and Mary Burke and Mrs. Harry Popp sang two duets. The accompanists were Cordelia L. Reed and Mrs. Harry Popp. The following committees were named: Program—Mrs. James H. Hendrie, Ermina L. Perry; publicity—Helen M. Sperry and Wilhelmina Ehmman, and nominations—Mrs. Peter Schmidt, Elizabeth Kleist and Cordelia L. Reed.

Arthur Thompson, a member of the Hamilton College Glee and Instrumental Clubs, has been the guest of his brother, Dr. Harold W. Thompson. Clarence A. Traver, son of Dr. and Mrs. A. H. Traver, a member of the Colgate University Glee Club, has been visiting his parents. Both young men are on tour with their respective clubs.

Lillian Jones, violinist, and Agnes E. Jones, pianist, gave selections at a recent meeting of the Albany Community Chorus, Elmer Tidmarsh conducting.

Mary Lyons Hans, Mary Burke, Mary Burns, sopranos; Marion G. White, contralto; J. Emmet Wall, baritone, and Thomas F. O'Connor, tenor, were among the soloists at a special music service at St. Vincent de Paul's Church, Joseph Francis Dwyer being at the organ and J. Emmet Wall conducting.

Stephen F. Moran has rounded out thirty-six years' service as a member of the choir of the Cathedral of the Immaculate Conception, where he started as a boy soprano, when a small lad. A place of honor in the choir has been assigned him.

Margaret Ryan, soprano, has returned from an extended stay in Florida where she was heard in recital at Miami.

The Dartmouth Musical Clubs gave a concert in the Ten Eyck, under the leadership of L. S. Adams, of Providence, R. I., glee club director, and J. V. Reber of Reading, Pa., instrumental club director.

Helen M. Sperry is conductor of the Harmony Club and the Crescendo Club, both organizations having accomplished good work this season.

**Augusta, Ga., April 10, 1920.**—To draw a record breaking audience is the power enjoyed by many of the well known artists of the day, who also experience the gratification of knowing that their audiences go away eminently pleased and satisfied. Sascha Jacobsen tried last evening to find some way to persuade his audience to go home and leave him to well deserved rest, and he almost failed. He appeared here for the first time, under the auspices of the Manning Music Series, before a crowd that packed the Grand Theater. The program ranged from the "Symphonie Espagnole," by Lalo, to Paganini's "Capriccio." The closing number was played with a pyrotechnic display that brought overwhelming applause. As encores he added a Cui number, Schubert's "Cradle Song" and Drdla's "Souvenir." Still the audience called for more, each offering seeming to deepen its enthrallment. The applause continued after the fall of the curtain until the artist came out yet again to make acknowledgment, and when he turned to go back the people gave him a deafening ovation, the like of which probably has never been accorded before in this city. A return engagement is already being negotiated.

ing ovation, the like of which probably has never been accorded before in this city. A return engagement is already being negotiated.

**Boise, Ida., April 5, 1920.**—On the evening of April 2, Jacques Thibaud made his initial appearance before a Boise audience. His masterful artistry charmed his hearers from the start. Although the audience was not as large as such a performance merited, it made up this lack in the acknowledgment of its deep appreciation and admiration. On all sides was to be heard the expressed desire that this artist visit the city again. L. T. Grunberg, at the piano, displayed noteworthy skill as an accompanist.

**Boston, Mass.**—(See letter on another page.)

**Bowling Green, Ohio.**—(See letter on another page.)

**Cedar Rapids, Ia., March 16, 1920.**—Music lovers in this city are very much interested in the project by which Coe College, the Women's Club and the Library Associates of the city are combining to provide a course of not less than five recitals by the best artists obtainable for next season. If present indications are any criterion the venture would be a huge success.

The last week in May will witness the tenth annual music festival. The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, has been secured and the Choral Society of Cedar Rapids will assist. The names of the soloists will be announced later.

Joseph Kitchin, violinist, and Clyde Stephens, pianist, gave a recital at T. M. Sinclair Memorial Chapel, assisted by Virginia Paul. Both these artists are very popular with local audiences and their program was very well received.

Vahrah Hanbury, soprano, gave an interesting recital on Monday evening, March 15, before a large and enthusiastic audience. Prof. Marshall Bidwell was her accompanist, and was also heard in an organ solo. The concert was given for the benefit of the Coe College camp for tubercular orphans in Czechoslovakia. For a final encore Miss Hanbury sang an English translation of the Bohemian national hymn, scoring much success.

**Chicago, Ill.**—(See letter on another page.)

**Clarendon, Tex., April 1, 1920.**—Eight members of the class of 1921, Clarendon College Conservatory of Music, Frank E. Marsh, director, were presented in a recital at the college auditorium on Monday evening, March 29. Those who participated in the program were Mattie Price, Jeffie Orene Hudgins, Ioma Andrews, Pearl Miller, Hughes

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Columbus, Ohio, April 8, 1920.—Margaret Crawford, formerly with the Savage Grand Opera Company and now a successful voice teacher in Columbus, appeared in recital at the Hotel Deshler, April 7. The program was unique, mingling classical and modern favorites. Miss Crawford's warm contralto is a mellow medium for an ever beautiful tonality and she has it always under cultured control. The artist was obliged to repeat Manzuca's "The Big Brown Bear." Ruth Heizer proved a delightful accompanist.

Denver, Col.—(See letter on another page.)

Fort Collins, Col., April 7, 1920.—Florence Macbeth, soprano, who sang in this city last evening with the Fort Collins Community Chorus, on her tour of what might be called intimate concerts, delighted a large and enthusiastic audience. The artist was generous with her encores, of which Fort Collins music lovers were duly appreciative. The chorus did some excellent work, and the director, Matthew Auld, has been complimented very highly. Eunice Akin was accompanist for the chorus, and George Roberts for Miss Macbeth.

Joplin Mo., April 2, 1920.—The local Fortnightly Music Club presented the Flonzaley Quartet at the High School Auditorium on March 25. The splendid acoustic qualities of the auditorium, together with the well known artistic ability of the performers, gave the fine audience an evening long to be remembered. Three encores were given, two of which were the Grainger quartet and a beautiful and effective arrangement of "Drink to Me Only with Thine Eyes," by Alfred Pochon, the second violinist. The program consisted of the Haydn quartet in D major, Dvorak American quartet in F major, the Glazounoff "In modo antico," Osten Sacken's Russian cradle song and a Tchaikowsky scherzo.

On Tuesday and Wednesday evenings, March 23 and 24, the local High School Glee Clubs, under the direction of the supervisor of music, Catherine Barker, presented the "Fire Prince," an operetta in two acts, by Henry Hadley. The cast was well chosen and presented the work in a manner very creditable to both the composer and the director.

Manitowoc, Wis., April 1, 1920.—Thursday evening, March 25, Rudolph Reuter, pianist, and Arthur Kraft, tenor with Esther Lynch, accompanist, appeared in a joint recital under the auspices of the Monday Music Club, it being the thirtieth concert of the organization's artist series. This was Mr. Reuter's second appearance for the club and he was enthusiastically received. His program opened with the Mendelssohn prelude in E minor and included numbers by Brahms-Gluck, Schubert, Bach-Saint Saens, Chopin, MacDowell, Grieg, Scott, Charles T. Griffes, Pachulski, Liszt and Rubinstein. Mr. Kraft was in fine voice and won great favor with his audience. His program consisted of a group of old English songs, a group of French and one by modern American composers.

The Culp String Quartet, an excellent string ensemble from Cincinnati assisted by Augusta Lenska, contralto, opened this year's course of the Monday Music Club. Frederick Gunster, tenor, gave the second concert, assisted by Cecil Lyons Randolph, at the piano. He was most favorably received, and his artistic work in a program, consisting in the main of songs in English thoroughly delighted his audience.

Marion, Ind., March 27, 1920.—The Marion Civic Orchestra, an organization of which Marion may be justly proud, opened its eighth season in the High School Auditorium on February 23. The reception given Conductor P. Marinus Paulsen, upon his appearance, gave evidence of his place in the regard of a Marion audience. Margery Maxwell, soprano of the Chicago Opera, who was the soloist, sang with much skill the "Caro Nome" aria, and was heard to equally good advantage in songs by Sibella, Pergolesi, Herbert, MacFadyen, Woodman, Burleigh, Lieurance and La Forge. She was recalled several times after each group, and added several extra numbers. Ruth Bradley furnished sympathetic accompaniments for Miss Maxwell. Miss Bradley's playing was so delightfully satisfying that many music lovers in the audience expressed a desire to hear this talented Chicago pianist in solo work. Three capable young violinists, Audrey Call, Donald Innis and John Bowman, members of the orchestra, gave a pleasing reading of the trio for violin—"Serenade Humouristique," by Leonard. The orchestral numbers included Meyerbeer's "Coronation" march, Halvorsen's "March of the Boyards," and Grieg's "Peer Gynt" suite. The last named has been played several times by the orchestra, but never before has it been given with such tonal beauty. Both Conductor Paulsen and the members of his orchestra, have done much to foster the musical element in Marion, and for such they deserve the unstinted praise and co-operation of those interested in the city's music, art and civic welfare.

A memorial concert for the late Charles Wuersten was given February 28, by the Marion Civic Orchestra, an effective tribute to one of the city's most talented and beloved musicians.

An interesting joint recital was recently given in the Marion High School Auditorium by Rafaelo Diaz, tenor of the Metropolitan Opera Company, and Oliver Denton, pianist, under the auspices of the Ona B. Talbot Fine Arts Association, Effie Marine Harvey, local managing director. Innumerable recalls were responded to by the artists, who in addition to the programmed numbers were compelled to give several encores.

Not only was Mr. Denton's finished and scholarly playing as a soloist much admired, but the accompaniments which he provided for Mr. Diaz were an outstanding feature of the program.

On March 1, the senior music section of the Marion Department Club presented three excellent local artists in a joint recital at the spacious home of Mrs. George M. Kleider. They were Marinus Paulsen, violinist; A. Verne Westlake, pianist, and Arthur Curren, baritone. Enthusiastic applause constantly greeted the artists, as they gave the audience a delightful program including a generous offering of encores. Mr. Paulsen, who has already won considerable recognition as a composer, as well as a violinist and conductor, played as one of his numbers his own charmingly quaint "Fanfare Oriental."

Of especial interest was the last contribution to the program, the Grieg sonata for piano and violin, admirably rendered by Mr. Westlake and Mr. Paulsen. Mr. Paulsen had studied this number with Anton Svendsen of Copenhagen, who often interpreted it with Grieg at the piano. Previous to its rendition he gave an interesting description of the composition, describing the hills and waterfalls and other beautiful scenery of Norway, as interpreted by the composer. Mrs. Paulsen, accompanist for Mr. Paulsen, and Mrs. A. E. Ross, accompanist for Mr. Curran, deserve special mention.

Ernest Davis, tenor, was heard here in recital on March 3. Mr. Davis' program contained compositions by Mendelssohn, Puccini, Stanford, Sullivan, Ponchielli, Chadwick, Horsfall, Protheroe, La Forge, and Verdi. The affair was well attended, and the tenor was given an enthusiastic reception. Mrs. A. E. Ross was the accompanist.

Montgomery, Ala., March 20, 1920.—One of the most successful concert courses ever presented in Montgomery came to a close when Frances Alda, of the Metropolitan Opera Company, appeared at the City Auditorium. Never in the history of this city has there been so much interest displayed in things musical as this season, and the managers of this series, Kate Booth, Lily Byron Gill and Bessie Leigh Eilenberg, are in a very large measure responsible for it. The faith of the managers has been amply justified and the concerts have been conspicuously successful in every respect, including the financial part. The artists who have appeared include the Isadora Duncan Dancers and George Copeland, Fritz Kreisler, Francis Macmillan, Amelita Galli-Curci, Rudolph Ganz, Frieda Hempel and Frances Alda. By no means the least enjoyable was the last concert, although the singer was seriously annoyed by the noise of the rain on the roof of the building together with the intermittent ringing of the fire bell in the neighborhood. But with her well known graciousness of manner she overcame the handicap most successfully, and sang just as she was expected to sing. Her printed program contained many favorite songs, in addition to which she sang a liberal number of encores, appearing time after time when the audience appeared unwilling to leave the auditorium. Her accompanist was a young Southern girl, Erin Ballard, whose good work at the piano and her sweet simplicity of manner immediately won the hearts of the hearers.

Omaha, Neb.—(See letter on another page.)

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Pueblo, Col., March 20, 1920.—The Pueblo Musical Society, Wardner Williams, conductor, presented Mendelssohn's "Elijah" on Thursday evening, March 11. The soloists were George W. Parkhurst, soprano; Ella Van Huff, contralto; Glenwood E. Jones and Harold C. Stillman, tenors, and Thomas A. Christian, bass. John J. McClellan added much to the effectiveness of the performance by his excellent work at the organ. Mr. McClellan also gave a solo group consisting of grand fantasia in G major, Bach; prelude to "Lohengrin," Wagner, and andantino, Lemare.

Mr. McClellan, who is organist of the Mormon Tabernacle, Salt Lake City, gave a series of four recitals on Pueblo's Victory memorial organ March 12, 13 and 14. On his program were found his own arrangements of "To a Wild Rose," MacDowell, and other numbers by Nevin, Wagner, Thomas, Schubert, Marie, Mascagni, Chopin, Lohr, Schumann, Boccherini, Strauss and Rubinstein.

Rutland, Vt., March 16, 1920.—The Rutland Music Teachers' Association gave a "Parsifal" program at its meeting on March 15. Those who took part in the event were Mrs. C. T. Brown, Grace C. Thompson, Edna Higley, Mary F. Watkins, Florence Mead, Mrs. James F. Hart, Mrs. Carl S. Cole and Allan Murray.

Several of the schools of the city held community sings during the national week of song. Supervisor of Music Charles V. H. Coan selecting a chorus in each school to lead the singing.

San Antonio, Tex., April 7, 1920.—Grace Kerns, soprano of St. Bartholomew's Church, New York City, was presented by St. Mark's Episcopal Church in two sacred programs, March 23 and 24. The program for Tuesday

(Continued on page 58)

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## May Johnson's Special Notes on Light Opera Musical Comedy Picture Houses

There is still much discussion among the managers as to the advisability of charging five dollars for the best seats next season. Charles Dillingham has declared himself in favor of this top price, and states he will charge five dollars, a maximum admission when Fred Stone opens his new musical comedy next season at the Globe.

William Brady, who has just returned from Europe, says, "I am not in favor of increasing the price of tickets in my theater. Instead of the rate being jacked up higher, they should be reduced right at this time. I doubt if the producers could force their patrons to pay it." Lee Shubert calls the five dollar ticket a joke. Unwarranted increase a scheme, he says, to gouge the public, just as the speculators do.

One hundred performances of "Ruddigore." Several weeks more are promised of this most successful of all the productions by the Society of American Singers.

Only four more chances to hear "Apple Blossoms" before it closes at the Globe Theater Saturday night, May 1. This Kreisler-Jacobi operetta enjoys a record run for this season of thirty weeks.

"Florodora" still captivates New York with its delightful tunes, and rollicking humor and star cast. Eleanor Painter has never sung so well.

Cecil Lean and Cleo Mayfield in "Look Who's Here" at the 44th Street Theater, continue with their interesting nonsense.

E. H. Sothorn and Julia Marlowe began their four weeks' Shakespearean festival at the Shubert Theater last Monday evening. "Twelfth Night" will be presented all this week. "Hamlet" will be played for the second week. "The Taming of the Shrew" during the third. The fourth and last week will be two performances each of the above plays. This will be the final appearances of these co-stars in this country until the fall of 1921.

"The Passing Show of 1919" is on its way to make the best record of any of the twenty-six extravaganzas yet produced at the Winter Garden.

"Tick, Tack, Toe," recently seen here at the Princess, is on tour with Sophie Tucker as the star. It will be one of the summer attractions in Chicago. Fred Fisher, Inc., publishes the music.

Monday, May 3, is the date for the premier of "The Girl From Home" at the Globe, succeeding "Apple Blossoms." This same evening sees the opening of "My Honey Girl" at the Cohan & Harris.

So great has been the success of "Buddies" that an extra matinee has been added each week, and preparations are being made for another company to go on tour.

"Three Showers" was moved over to the Plymouth Theater this week.

Spiritualism again holds the interest in "The Hole in the Wall." This is the second show of its kind on Broadway and it proves a thriller of thrills. It has been playing at the tiny Punch and Judy Theater, but moved this week to the Harris to accommodate the demand for seats. "The Ouija-Board," also dealing with spiritualism, and interpreted by an excellent cast continues to send one home with the creeps.

Arthur Hammerstein announces that his season will open early in August with two musical comedies, "Jimmy" and "Tickle Me," the titles are quite alluring, the one and only Frances White will be the star of "Jimmy." Herbert Staphard has written the music for both comedies.

"What's in a Name?" John Murray Anderson's exquisite revue, is to be produced in London. This performance is without doubt one of the most spectacular and artistic offerings ever brought to Broadway. Mr. Anderson is rightfully called the "wizard producer."

The child entertainment, "Alice in Wonderland," played at the Little Theater for the last two weeks, and proved to be a most delightful play with music. Mabel Taliaferro gave the part of Alice. Winter Watts wrote the special music for these performances. So great has been its success, that it is likely to continue with matinees on the off afternoons and Saturday mornings. The kiddies simply flock there, and the grown-ups too.

"Betty Be Good," Hugo Riesenfeld's operetta, is again postponed. It was to have opened May 3 at the Casino, but the great popularity of Victor Herbert's "My Golden Girl" does not make this theater available.

"The Magic Melody" that musical comedy which enjoyed such a long run here this winter at the Shubert Theater, has been revised, and is now on tour, where it is meeting with more popularity than while here. The very tuneful music was written by Sigmund Romberg. M. Witmark & Sons are the publishers.

"Take It From Me," another musical comedy published by Witmark, will continue playing indefinitely so emphatic has been its success both here and in Chicago. "The Call of the Cosy Little Home" continues to lead the musical numbers.

"The Royal Vagabond," the Cohanized comic opera that ran here the entire of last season, has in turn captivated Chicago. Who in this country has not danced by that fascinating fox trot, "In a Kingdom of Our Own." That one number alone would insure its success any place.

The new "Ziegfeld Folies" will open at Atlantic City, May 31, then come into New York one week later to the New Amsterdam. Irving Berlin has written the music. Gossip has it that Victor Herbert will also add several numbers to the score.

It was announced from the Dillingham offices last week, that this producer will have no less than ten musical attractions for the coming season. The first will be a revue to open Labor Day.

### MAJOR BOOSEY INTERVIEWED.

Major Boosey, the head of the English house of Boosey & Co., has been in America for several weeks looking over the situation and making plans for the season. He brought five English ballads to the New York office which he promises are exceptionally good.

"What do you think, Major Boosey, of the American publishers' methods of advertising?"

He answered, "It simply staggers me when I look at the various trade publications and newspapers."

"How does this compare with your method at home?"

"It is very hard for you to understand just exactly our position over there. We rarely ever use the newspapers as a medium for advertising. London is the center from which everything radiates. For instance, if a concert is given and a song is particularly good, in two days every paper in the British Isles has mentioned the fact. New York, on the other hand, is not the center of this great United States of yours, nor does information radiate from one source. The explanation of this is that England is compact in its big centers and the small territory which constitutes the British Isles."

"How do you advertise and get your song before the public?"

"For fifty-five years Boosey & Co. have given a series of concerts each year from October to April, in Royal Albert Hall. This has a seating capacity of 10,000. The admission charged corresponds in your money from 25 cents to \$1. My grandfather before me organized them and they are known as the London Ballad Concerts. It is an event, an institution that the English people look forward to, and they expect it to give them the latest publications from us. The English people have always been a ballad-loving public. We engage the best singers obtainable and pay them the salary that they could demand from any other manager. We have never asked an artist to sing our songs without compensation. This could easily be done, however, on account of the prominence and prestige of our series. Clara Butt, the English singer, had her first recognition at this series. John McCormack, fourteen years ago, made one of his first appearances there. A song is advertised through this natural channel, that is being heard by the masses and the classes, so it is not necessary to employ newspaper advertising. We also arrange tours for our artists to take our songs into the smaller cities. This is the main source for us. Another great avenue for publicity are concerts on Sunday evening, for a nominal admission in twelve or fifteen centers throughout London. These are called the National Sunday League and practically the same program is given at each center. This means that oftentimes 100 or 150,000 persons will hear the same program on a single evening. We take advantage of this and have our artists and songs on the programs together with the other publishing houses there."

Then there is another source of publicity which you people of America don't seem to have quite as we do, and those are the choral societies. Some of these that I could mention have been in existence for hundreds of years. I should say those were the three main sources that we have. I oftentimes wonder how the American publisher gets back all the money that he spends, but he must or he wouldn't spend it. For example, five songs are submitted to me and an American publisher. The American will take all five—barely make expenses on four of them, and perhaps even lose on one, and on the fifth one will make a fortune. In other words, he is willing to take a chance. I, on the other hand, would refuse the four songs

## Announcements of Opera-Musical Comedy Picture Houses-The Stage

**CRITERION** BROADWAY & 44th St.  
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**WHY CHANGE YOUR WIFE?**  
A PARAMOUNT-ARTCRAFT PICTURE  
Performance Begins 12 noon, 2, 4, 6, 7, 30, 9, 30

Week Beginning Sunday, May 2nd  
**RIALTO** Times Square  
ENID BENNETT in "THE FALSE ROAD"  
A Paramount-Artcraft Picture  
RIALTO ORCHESTRA

**RIVOLI** Broadway and 49th Street  
WALLACE REID in "DANCIN' FOOL"  
A Paramount-Artcraft Picture  
RIVOLI ORCHESTRA

because they were doubtful, and afraid to publish the fifth on account of the other four."

"How do you find the American 'popular ballad' compared with the English ballad?"

"As I find it, your ballads are either exceptionally good or very poor, and ours maintain an average."

"Do the great successes of this country appeal to your English audiences?"

"That is a very hard question to answer. There is one thing that the Englishman must have and that is sincerity in composition and the poem. If he begins to ask questions about the song, it's lost."

I said, "For instance take the ballad 'Duna' that enjoyed such big success here last season—did it appeal in London?"

"Well," he said, laughing, "We published the song over there and in presenting it to some of my friends, the first question asked was 'Where in — is Duna?' Now do you see the English mind? The song was spoiled for this man because of its insincerity. He knew that there was no such place as Duna, and therefore it did not appeal to him, and yet on the other hand you would never think of asking the question, 'Where is Duna?' The mere fact that there was no such place or that you did not know of such a place, would add charm, the mysterious, the romantic, and the unknown. Now do you get my meaning?"

"Do you have a Publishers' Association in London?"

"Yes, we have, but the situation is so entirely different. There are a few houses that are literally big music publishers, and they are so independent of each other that an association is not necessary, although one is formed through the desire and suggestion of the dealer. So long as they follow a line of action that doesn't interfere with the big houses such as Chappell & Co. and our own, for instance, all is well, but the minute that they begin to interfere with our policies we simply refuse to have anything to do with them. The dealers have gotten together and fixed a scale of prices giving an average profit and forced into line all dealers who were cutting prices. If a man was found guilty, the dealers reported him to the publishers and forthwith all accounts closed against him, so it was only a matter of weeks before he was whipped into line. Understand that this is at the instigation of the dealers. We publishers have never had the Sherman law to contend with."

Major Boosey is on his way to the Coast for a hurried visit, sailing from here late in May.

### QUARTET FROM "RIGOLETTO" AT THE RIALTO.

Anniversary week was quite a successful affair. The program opened with the sixth Hungarian rhapsody, which one enjoyed seeing very much, also the quartet from "Rigoletto," for it was not until after these numbers that one was able to emerge from behind the glass partition at the rear of the theater, and had, to my surprise, a choice of several seats. The Wheeler bill should certainly include this city. "Paris Green," with Charles Ray as the star, was a most delightful comedy. This young American brings into his characters a wholesomeness and boyish charm that is irresistible. The revival of the "Pawshop," with Charlie Chaplin, shows us plainly the reason for his tremendous popularity. It evoked the same convulsive laughter at his impossible antics as in its early days.

This week the overture is "Ruy Blas" (Mendelssohn), with Hugo Riesenfeld and Lion Vanderheim conducting. Sacha Fidelman concertmaster of the orchestra, is the soloist, playing Lalo's Andante from "Symphonie Espagnole." The organ solo by John Priest is Charles Widor's sixth symphony. The feature picture is the famous Houdini in "Terror Island."

### THE RIVOLI.

There are very few singers who give more real enjoyment than Betty Anderson. She appeals to her listeners by the pure melody of her song, the simplicity and sincerity of her style. There is an absolute absence of effort in her singing. She makes a specialty of the old songs, and last week her singing of "Little Grey Home in the West" received an ovation. Frederick Thompson, baritone, sang "Joy" (Oscar Meyer) with a good robust

## OPPORTUNITIES

**SCHOLARSHIPS AWARDED.**—I would like to draw the attention of your readers to my letter published on page 7 of the MUSICAL COURIER of March 4, in which I stated that a patron of music, in order to demonstrate his confidence in my methods of voice production, had enabled me to offer six scholarships. Applications (by letter) should be made to William A. C. Zerfi, 333 West End avenue (76th street), New York City.

**FOR SALE.**—A studio and large class of Vocal Students in Toronto, Canada. The Musical Center of Canada. Class is worth \$150 to \$200 per week. Furnished Studio. Contains Grand Piano, etc. Correspondence invited. Address "J. A. Q." care of MUSICAL COURIER, 437 Fifth avenue, New York.

**AN EMINENT CONCERT VIOLINIST** and experienced teacher desires an ap-

pointment with a well-established music school. Address: "L. M. B." care of MUSICAL COURIER, 437 Fifth avenue, New York.

**POSITION WANTED.**—Pianist, renowned Virtuoso, Pedagogue and Composer, pupil of Leschetizky, desires to locate in North or South America. He speaks English fluently (his wife is an American). Would accept position in music

school, college, etc. For particulars address Karl Schneider, Musical Director, The Lenox, 1301 Spruce street, Philadelphia, Pa.

**TO SUBLET.**—Studio Apartment—four rooms, kitchenette, bath—attractive and large. May to October or November. Steinway piano. See Mr. Black, superintendent, Metropolitan Opera House (sixth floor), 1425 Broadway, New York.



voice. The two selections by the orchestra were "Maritana" (William Wallace) and "Toymaker's Workshop" (Victor Herbert). "Maritana" did not seem to evoke as much enthusiasm as did the Herbert music.

The current week includes Tchaikowsky's "March Slav" as an overture, Frederick Stahlberg and Joseph Littau conducting. Gladys Rice is the soloist, singing Del Riego's "Oh! Dry Those Tears." The organ solo by Professor Swinnin is Chopin's polonaise in A major. The feature picture is Irene Castle in "The Amateur Wife."

#### NOTES.

Enrica Clay Dillon is proving day by day what an important factor she has brought into the artistic development of dramatic expression in operatic art, and many of the younger artists of the Metropolitan and Chicago Opera companies as well as a number of the more advanced students of the foremost studios in this city owe their great progress to Miss Dillon's profound knowledge of the method of her teacher, the famous Motino, whose reputation as a master of the art of expression in acting is worldwide.

Miss Dillon has been engaged by one of the prominent musical festival societies of the East to produce a series of operatic performances next season in conjunction with their festival chorus. She will have entire direction of the staging, costuming, etc., of the production, and the selecting of the singers. This is the first time in America that a woman has been chosen as managing stage director of an operatic enterprise. Miss Dillon's experience as an operatic artist herself fits her specially for this responsibility, which is an eloquent proof of the practical results of her teaching.

#### THE CAPITOL.

Karl Jorn, tenor, for many years a member of the Metropolitan Opera Company, and William Beck, baritone, formerly of the Chicago Opera, are singing in the performance of "Lohengrin" at the Capitol this week. The first act only is being presented and it is sung in English. Others in the cast are James Goddard, Wilfred Glenn, Irene Williams and Cesar Nesi. The orchestra plays as an overture "Zampa," by Herold, with Nathaniel Finston, conductor. The feature picture is Alice Brady in "Sinners."

Last week "Pagliacci" was repeated with the same cast, Irene Williams and Louise de Lara alternating at Nedda, and Cesar Nesi and L. Samoiloff alternating in the role of Canio. William Robyn as Beppo and Joseph Interrante, who by the way, has a very good voice, sang Tonio. These productions are most creditable affairs and from the large attendance one can judge they are meeting the popular appeal.

#### CRITERION.

This theater, under the direction of Hugo Riesenfeld, as a picture house had its premiere Saturday afternoon last. "Why Change Your Wife," a Paramount-Artcraft picture produced by Cecil B. De Mille, is the attraction. This promises to be one of the most sensational and artistic offerings ever presented at a picture house. It is planned to run indefinitely. Victor Wagner, cellist for the Rialto Theater Orchestra, and a member of Mr. Riesenfeld's personal staff, will be the first conductor of this house. A detailed review will be published next week.

#### STRAND.

The musical program here last week was of the usual interest. Malcolm McEachern, bass, sang "Bells of St. Mary," in a splendid manner and received much applause. He had an ovation when he stepped on the stage last Wednesday evening in his blue overalls. The other soloist was Estelle Cary, soprano. Her selection was "The Awakening" (Sproff). She sang charmingly and was forced to give an encore. A little bird told me that this young lady will be heard in a Broadway production next season. Let us hope so, for she will be a valuable addition to our light opera stars. The overture was "Morning, Noon and Night." (Suppe.)

### WITH THE PUBLISHERS

JEROME H. REMICK & CO. are the publishers of one of the most successful musical comedies of the season, "As You Were," with Sam Bernard and Irene Bordoni. "My Log Fire Girl" is considered the feature number of Ed Wynn Carnival. About June 1, Lew Field, in a new role of producer, will give to Broadway a musical comedy, "Poor Little Ritz Girl" (the title is enough to insure its success). George W. Meyer, composer of "Hiawatha's Melody of Love," wrote the music and Alfred Bryan the lyrics.

FRED FISHER, INC., claim that May 1 will begin "Daddy" month with them, for on this date most of the mechanical houses will release "Daddy You've Been a Mother to Me." This ballad bids fair to surpass "Budha" in popularity. The true story of "Dardanella" will appear soon in this column. There have been many versions.

WATERSON, BERLIN AND SNYDER. The Columbia Phonograph Company has made a record of "Flower of the Snow" composed by Eddy Brown and Jacques Grandel. It is sung by Rosa Ponselle with Eddy Brown playing the obligato. Miss Ponselle will include this song on her coming Spring tour. Pier Trindelli's song, "Love Will Find You," especially written for Eleanor Painter, the star of "Florodora," is proving a very popular number.

M. WITMARK & SONS. A merry little party was held unexpectedly in Miss Joseph's office at Witmark's the other afternoon. It is not unusual to find Frederick W. Vanderpool and Arthur Penn there working over new songs together, or hear them planning their future, but

upon this occasion not only were they there, but in came David Guion, that talented young composer from Texas, whose spirituals are accorded much originality, and with him was that other composer, B. C. Hilliam, who wrote the music for "Buddies" that is enjoying such a prosperous run here. After a few moments Walter Golde, very well known as an accompanist and also composer, joined them. What a time they had, playing over their latest songs and making friendly suggestions. Frederick Gunster, the tenor, arrived just before the party broke up. Altogether it was a notable gathering of representative American musical talent.

BOOSEY & CO. "The Barefoot Trail," the song that John McCormack discovered "way down South," is going over the top with such a rush, that nothing can stop it.

JOHN CHURCH & CO. "My Mammy" and "Oh, That Little Rose That Died," two charming numbers by W. H. Neidlinger, are the newest offerings from this house.

JOS. W. STERN & CO., have two of the most effective ballads now before the public. They are each different in style. "Robin in the Apple Tree," is as dainty as a bergette, which it resembles in composition. It is a delightful song for the lyric voice. "If You Were the Op'ning Rose" is purely a love song of great simplicity and feeling. These two numbers are by Thomas J. Hewitt.

## Our Own Sherlock Holmes Jr.

Andres de Seguro take notice! You have a double right here in New York. Saw him at an Aeolian Hall recital last week. Same hair, same parting—but no monochrome.

Mary Jordan must be trying to set a new fad for singers. On a recent Monday afternoon she was at Broadway near Eightieth street with a walking stick.

The morning rain of a week ago Tuesday meant nothing in the young life of Helene Kanders. She got in the same Riverside bus that I was on, all protected in a blue raincoat and cap to match. Very fetching it was! Once her fare was paid, she opened the window and let in the air and er—incidentally the rain to which her neighbor objected so much that they exchanged seats, Miss Kanders getting the seat next to the window.

A couple of Wednesdays ago I happened to see William Thorne playing a new role. At least one that few people see him engaged in publicly. At the corner of Broadway and Seventy-ninth street, with another equally delighted friend, he was caught in the act of cooing to his infant daughter who was being pushed home in her carriage by the maid.

Rosa Ponselle was it, who was being photographed on a Sunday morning on Riverside Drive and Ninety-eighth street? At any rate whoever it was, an admiring crowd of idlers gathered to watch the process.

Yeatman Griffith sped through Ninety-fifth street toward Riverside Drive in a big gray touring car on Sunday. Giving the family a treat?

Spied Mme. Gadsdi and her daughter with friends in a box at Carnegie Hall at a Sunday evening concert.

Guilio Crimi was "sporting" a new green hat last Thursday afternoon. Noticed it as he passed me on Thirty-ninth street near Sixth avenue. Maybe that was a newly acquired coat, too? At any rate, it fitted well.

Saw George Hackett and Fred Vanderpool admiring Leo Ornstein's large portrait in Knabe's window one afternoon last week. Wishing you were a successful pianist?

Roger De Bruyn was a bit undecided Tuesday morning two weeks ago. He was standing in front of Peck & Peck near Forty-second street, wiping off his glasses. This done he walked thoughtfully down to Forty-first street and the n'right about faced" and retraced his steps. What was on the mind, Roger?

Saw John McCormack (and son) in front of the Guaranty Trust Company (Forty-third street and Fifth avenue) talking to Mr. McSweeney at one o'clock on April 19.

Claudia Muzio was at Philip Gordon's recital at Aeolian Hall on Sunday afternoon, April 18.

I wonder why Bonci was going into the Witmark Building on Tuesday at 1 o'clock. S. H. Jr.

### CURRENT NEW YORK MUSICAL ATTRACTIONS

"As You Were" (fourteenth week), Central Theater.  
"Apple Blossoms" (twenty-fifth and last week), Globe Theater.

"Buddies" (twenty-seventh week), Selwyn Theater.  
"Ed. Wynn Carnival" (fourth week), New Amsterdam Theater.

"Florodora" (fourth week), Century Theater.  
"Happy Days" (thirty-seventh week), Hippodrome.

"Irene" (twenty-fourth week), Vanderbilt Theater.  
"Lassie" (fourth week), Nora Bayes Theater.

"Look Who's Here" (ninth week), Forty-fourth Street Theater.

"My Golden Girl" (thirteenth week), Casino.  
"Night Boat" (thirteenth week), Liberty Theater.

"Passing Show of 1919" (twenty-eighth week), Winter Garden.

"Ruddigore" (fifteenth week), Park Theater.  
"Smilin' Through" (twenty-first week), Broadhurst Theater.

"Three Showers" (fourth week), Plymouth Theater.  
"What's in a Name?" (seventh week), Lyric Theater.

"Zieffeld Shows" (eighth week), New Amsterdam Roof.

## ACROSS THE COUNTRY

(Continued from page 56)

consisted of the solos, "Come Unto Him" from "The Messiah," and "Hear Ye, Israel" from "Elijah," and the "Stabat Mater" (Pergolesi), with Miss Kerns and Mrs. Roy Lowe, contralto, as soloists, and the St. Cecilia Choir, consisting of about twenty-five young women. Miss Kerns' voice is of beautiful lyric quality, ample in volume, her pianissimos were exquisite and the high tones of clear ringing quality. Mrs. Lowe's voice is deep, rich and sympathetic and of wide range. She is one of San Antonio's most prominent soloists. The blending of the two voices in the duets of the "Stabat Mater" was delightful. The choir did excellent work, the parts being well balanced, and showed the careful training given them by the organist and choir master, Oscar J. Fox. The Wednesday evening program consisted of solos by Miss Kerns, and numbers by the regular mixed choir of the church, which is an excellent singing body. These Lenten musical services have been greatly enjoyed and it is to be hoped that they will be repeated next year.

Evelyn Harvey presented a number of her pupils in annual piano recital, March 25, in the auditorium of the Woman's Club. Those who appeared were: Martha Pancoast, Mary Rowley, Elizabeth Chadwick, Leon Walthall, Jr., Zetta Alonzo, Muriel Drake, Mary Walthall and Agnes Cox.

The San Antonio Musical Club entertained with the regular monthly program and reception at the St. Anthony Hotel, March 29. The excellent program was arranged by Mrs. Lawrence Meadows, the soloists being Howell A. James, Mrs. E. R. Slade, Gilbert Schramm, Roy Repass, Martha Baggett, and Lois Farnsworth. The accompanists were Walter Dunham, Hector Gorjux and Mrs. Meadows.

The San Antonio Music Teachers' Association met March 30 at the studio of Clara Duggan Madison, the president. Chopin studies as teaching material was the subject considered, with illustrations by Mrs. Madison and John M. Steinfeldt. Daisy Polk, soprano, gave several numbers.

The Musical Round Table of the San Antonio Musical Club met at the St. Anthony Hotel, March 31. After the luncheon, those who contributed to a fine program were Frances McClaren, Grace Miller, Edna Schelb, Anita Daniel and Henrietta Bruel.

The funeral of Arthur Claassen was held at the home of Mrs. Claassen's parents, Dr. and Mrs. A. Pagenstecher, March 24. Interment was made in Mission Burial Park. Rev. Paul Hein, of Grace Evangelical Lutheran Church, was the clergyman. At the grave, the San Antonio Liederkranz and Beethoven Maennerchor sang two numbers, under the direction of Carl Beck.

An excellent program was given at the new downtown army Y. M. C. A. building, March 31, by Hazel Cain, violinist; Bessie Guinn, cellist; Maud Cunyus, pianist, and John J. Wahl, tenor.

St. Mark's vested choir presented "Olivet to Calvary" (Mauder), the evening of Good Friday, April 2, at the church, under the direction of the organist and choir master, Oscar J. Fox. The soloists were Ruth Witmer, soprano; Glenn Law, William McNair and Pennell Kennard, tenors, and Frank Welter, baritone. The voices were heard to advantage in the various solos, and the ensemble work by the choir was excellent.

Splendid musical programs were given in all the churches Easter Sunday. At the First Presbyterian, "Ruth" was given, with Mrs. Roy Lowe, Harriett Garrett, Lois Farnsworth and Alva Willgus. Mr. Willgus had charge of the music. At Travis Park Methodist, a program, arranged by Mrs. George Gwinn, was given by Mrs. Gwinn, soprano; Elsa Harms, contralto; Henry Juenger, tenor; Fred Daggett, bass; Walter Romberg, violinist; Harriett Richardson Gay, contralto; Ruth Witmer, soprano; Newton C. Bassett, baritone, and Edward Goldstein, cellist. The accompanists were Eleanor Mackensen, Mrs. Harry Leap and Hector Gorjux.

Lucy Gates, coloratura soprano, was presented in recital, April 6, by M. Augusta Rowley, at Beethoven Hall. Miss Gates is the last artist on Miss Rowley's course, and brings to a close a successful season. The artist was greeted with prolonged applause as she stepped on the stage, for she has appeared here before and has many friends. Her program was a delight from beginning to end, beginning, as it did, with the "Una voce poco fa" and closing with the famous "Bell Song" from "Lakme," with a French, Russian and English group completing it. Before each French number, Miss Gates gave the contents of the song in English, and before the Russian group, she made a few remarks about the peculiarities of Russian music—telling one what to look for in the music. Recalls and encores were necessary after each group, and at the close she sang the Swiss "Echo Song." It was splendidly done, as was all her coloratura work. The quality of her voice is especially warm and pleasing with an excellent command of pianissimo high tones. She was most ably accompanied by Powell Weaver, who also has many friends in San Antonio.

St. Louis, Mo.—(See letter on another page.)  
Wichita, Kan.—(See letter on another page.)

### Walter Golde Engaged

The engagement is announced of Walter Golde, the well known accompanist, and Edith Sheer-Sullivan. Miss Sheer-Sullivan is an exponent of the Dalcroze method of eurhythmics and spent several years abroad in study with M. Jaques-Dalcroze himself.

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have been making Sohmer pianos.

To make the most artistic piano  
possible has been the one aim, and  
its accomplishment is evidenced by  
the fact that:

There are more Sohmers in use in the Metro-  
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PAUL ALTHOUSE WRITES:

New York, June 19th, 1919  
The Autopiano Company,  
On-the-Hudson at 51st Street,  
New York City.

DEAR SIR:-

You are certainly to be congratulated on your  
splendid achievement in the production of the  
Autopiano, which I consider one of the finest players  
I have ever played.

It is so exquisitely beautiful in tone and expres-  
sion, so unquestionably superior, that I can readily  
understand why the Autopiano leads in the player  
piano world.

Sincerely,

*Paul Althouse*



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York



